

# The Inland Printer

J.C. SEWELL

SEPTEMBER • 1930



# *This* QUESTION of APPEARANCE

Nowadays business houses are stressing appearances. Not only the personal appearance of the members and the appearance of the office, but such less obvious things as the design of a letter-head or the color scheme of a delivery truck. This matter of appearance is fast becoming a vital part of business.

And nowhere is it more noticeable than in the care business houses are taking to make their printed sales messages attractive. Always alert for distinctive new effects, they are quick to take advantage of the many metallic effects and colors in dull and gloss obtainable with FLEXO RAISING COMPOUNDS. More Raised Printing is being done today than ever before and more of it is done with FLEXO RAISING COMPOUNDS than any other kind.

May we send you samples of work done with FLEXO RAISING COMPOUNDS and an illustrated Catalogue of FLEXO Raising Machines.



## FLEXO MANUFACTURING CO., Inc.

35 Howard Street, NEW YORK    50 Hartford Street, BOSTON    608 S. Dearborn Street, CHICAGO



# A More Direct Method *of Setting Job and Display Composition. . .*

THE moves made by a compositor in setting single types, which are eliminated entirely in the Ludlow system of composition, are responsible in a large degree for the great economies which that system is bringing to the printer.

That typical jobs or advertisements can be set up in less time the Ludlow way than by the use of single types has been demonstrated repeatedly, both in public and private. Yet to speak of "Ludlow speed" does not tell the whole story. The Ludlow compositor does not have to work fast, but there are a number of time-consuming operations he is not called upon to perform.

He does not have to carry letters to a stick one at a time. Instead he gathers matrices of four to a dozen characters at a time, and carries this group to the stick.

He does not have to consider the position of a piece of type in the case and so handle it that it is deposited in the stick in the right position. This requires a mental operation which slows up pro-

duction. All the Ludlow matrices occupy the same relative position in the case, so the compositor need give no thought to this subject.

With single types, spaces are the least accessible units in the stick, though they must be handled the most frequently. Ludlow spaces, with ears protruding beyond those of the matrices of letter characters, are the easiest units in the stick to remove or replace.

With single types, after a line has been spaced to the desired appearance, there yet remains the additional operation of justifying it "tight to lift." This latter operation is not required with the Ludlow system.

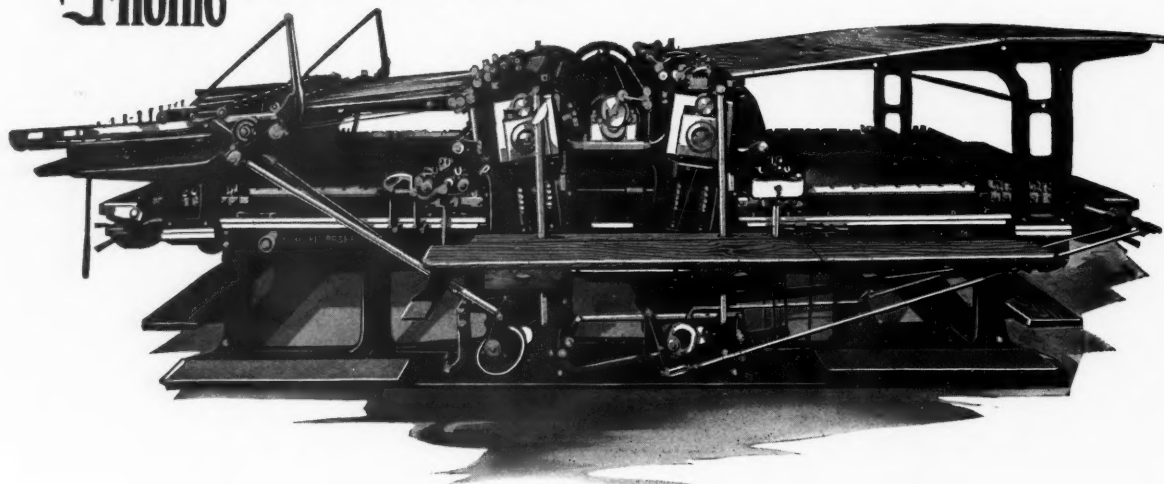
There are many other economic advantages which the intelligent printer cannot afford to overlook—advantages of particular interest at the present time.

Information regarding this direct system of hand-set and slug-cast composition will be sent to you upon request, without the slightest obligation.

## Ludlow Typograph Company

*2032 Clybourn Avenue                      Chicago, Illinois*

## The Miehle TWO-COLOR PRESS



**4800 IMPRESSIONS PER HOUR** **A** new field has been opened by the No. 3 Miehle Two-Color Press.

Owing to its great speed, 2400 per hour, equal to 4800 impressions, and the rapidity with which it can be made ready, many jobs which would otherwise call for single color presses can be handled on the No. 3 Two-Color. Sheets up to 32 inches by 45 $\frac{1}{2}$  inches can be printed on this press.

It being a Miehle Two-Color Press, any competent pressman can operate it.

### SALES OFFICES:

PHILADELPHIA  
BOSTON  
DALLAS  
SAN FRANCISCO  
LOS ANGELES  
ATLANTA  
Dodson Printers Supply Co.  
OKLAHOMA CITY  
Western Newspaper Union  
SALT LAKE CITY  
Western Newspaper Union

**MIEHLE . . . .**  
**PRINTING PRESS & MFG. CO.**

MAIN OFFICE AND FACTORY

FOURTEENTH STREET AND SO. DAMEN AVENUE

**CHICAGO**

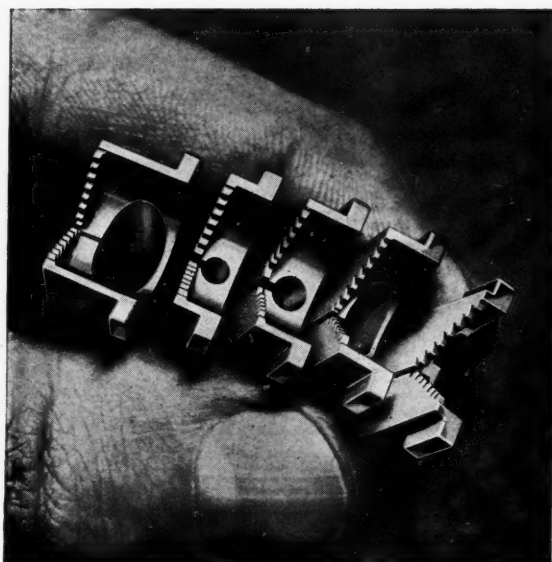
DISTRIBUTORS FOR CANADA: Toronto Type Foundry Company, Ltd., Toronto, Canada

OPERATING EXHIBITS: Transportation Building, Chicago    Printing Crafts Building, New York

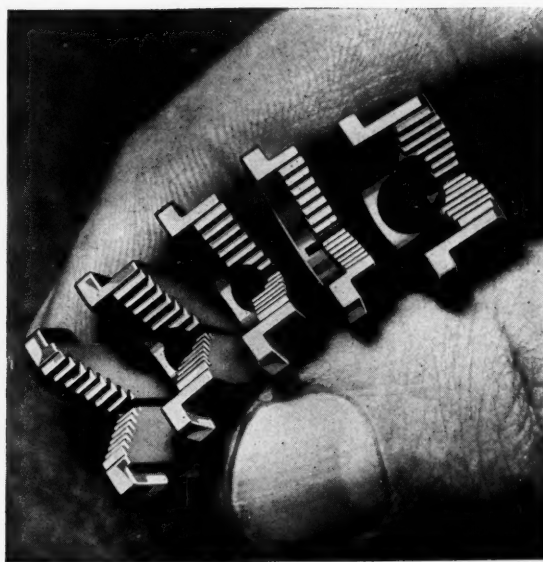
**MIEHLE: THE STANDARD PRESS THE WORLD OVER**

Published monthly by The Inland Printer Company, 330 South Wells Street, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian, \$4.50 a year; foreign, \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.





ACTUAL PHOTOGRAPH OF OLD STYLE NARROW TOOTH MATRICES



ACTUAL PHOTOGRAPH OF INTERTYPE WIDE TOOTH MATRICES

# Why Intertype Wide Tooth Matrices

## WHICH RUN ON OTHER LINE COMPOSING MACHINES

# Reduce Distributor Stops and Outwear Ordinary Matrices

The practical economies of Intertype Wide Tooth Matrices are readily apparent from the actual photographs shown above.

The wider teeth of an Intertype matrix cause it to hang perfectly vertical when in use, both in the transfers and on the distributor. These Intertype matrices do not cramp or swing on the elevator bars, and they drop straight from the distributor bar. This means that DISTRIBUTOR STOPS ARE REDUCED TO A-MINIMUM.

A special bevel made possible by the wider teeth prevents the Intertype matrix from being caught by the following matrix when dropping from the distributor bar.

The wide teeth of Intertype matrices extend beyond the center of the matrix on the larger sizes and all the way across on the smaller sizes. This greater bearing area obviously **MAKES INTERTYPE MATRICES LAST FAR LONGER THAN ORDINARY MATRICES.**

Yet, Intertype matrices do not cost any more than ordinary matrices.

And—These **BETTER** Intertype Wide Tooth Matrices will run on other line composing machines. This means that you can get the popular, everyday, profitable Intertype faces on these more economical matrices.

## INTERTYPE WIDE TOOTH MATRICES MAY BE ORDERED FROM INTERTYPE BRANCH OFFICES

Brooklyn, N. Y., 360 Furman Street; Chicago, 130 North Franklin Street; New Orleans, 816 Howard Avenue; San Francisco, 152 Fremont Street; Los Angeles, 1220 South Maple Avenue; Boston, 80 Federal Street; Canada, Toronto Type Foundry Co. Ltd., Toronto; London and Berlin. Distributors throughout the world.

**Hamilton Stock-Forwarding**

# TRUCKS

— STEEL —



*Hamilton Stock-Forwarding Truck No. 15047  
Size Inside 20" x 25 $\frac{1}{4}$ " — Height 57 $\frac{3}{4}$ "*



*Hamilton Stock-Forwarding Truck No. 15048  
Size Inside 26" x 39" — Height 57 $\frac{3}{4}$ "*

Built of heavy gauge steel, sturdy and dependable. Good for many years of hard use. Four-inch casters allow them to be handled easily.

Regularly supplied with two platforms, as shown in the illustration. Extra platforms can be inserted.

As many as eleven platforms can be used when the character of the work renders extra subdivisions desirable.

These trucks afford considerable economy of floor space by the orderly concentration of work in process.

The cheapest and best truck on the market of its kind.

They are indispensable in the bindery or press room, and also in the stock room where the stock should be kept on wheels for easy and quick delivery to various places.

They make for order and speed in handling stock before and after printing, help to prevent mistakes, and provide a means for the speedy and orderly assemblage of sectional work of every description.

The use of these trucks reduces plant transportation and handling costs and contributes materially to reducing the percentage of spoilage due to soiled or torn sheets.

MANUFACTURED BY

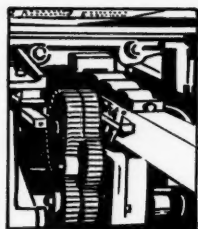
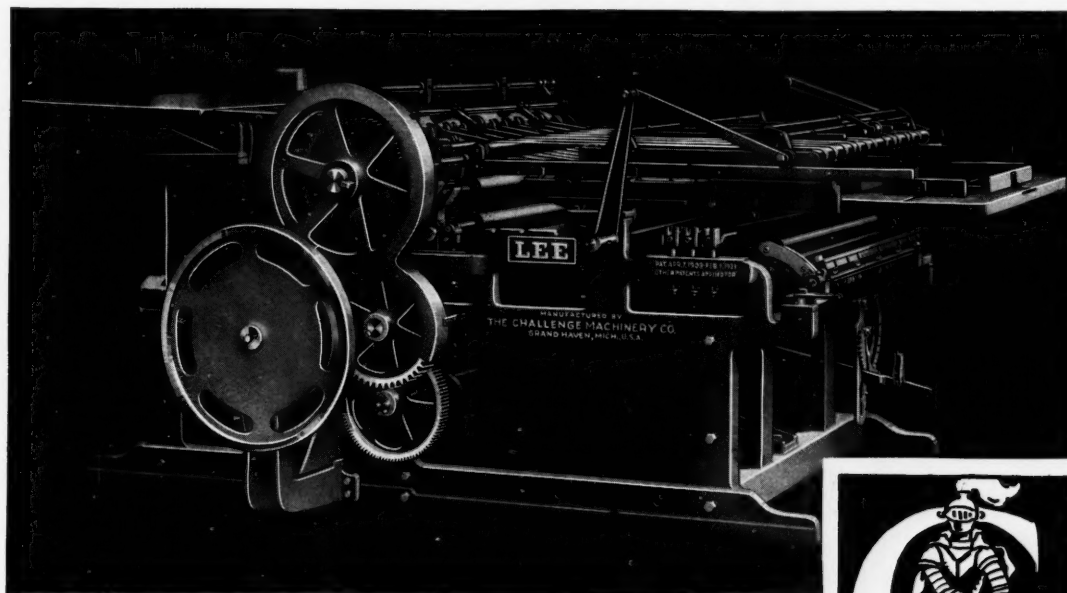
**HAMILTON MANUFACTURING CO.**

**TWO RIVERS, WISCONSIN**

Eastern Office: Rahway, N. J. Pacific Coast Branch: 4440 E. 49th Street, Los Angeles  
Hamilton Goods Are Sold by All Prominent Typefounders and Dealers Everywhere



# BETTER IMPRESSIONS with a LEE PRESS . . . .

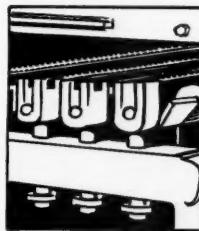


*Accurate Register  
Assures Perfect Work  
At High Speed . . . .*

**G**OOD printing impressions make good business impressions and help the printer to built up his profit and prestige. That's why the Lee Press is being used by big and little concerns everywhere.

It's the simplicity of operation—the ease in handling—the accessibility of working parts—and the dead-on accuracy that account for the Lee's ability to do accurate and faultless work in less time at a minimum production cost.

Note the close-up views of the working parts that make for hairline register. See the unique bed motion, indicated above—two simple gears and shifting rack that keep the bed traveling back and forth, geared directly to the cylinder throughout the entire printing stroke. Glance at the special roller brakes with minute adjustments that help to attain an even distribution of ink all over the form. See the Lee Press today!



**"IT'S A  
CHALLENGE"**

... and that means *it's the best*—an unmatched producing unit for the printer who seeks to do a bigger and better day's work with the lowest possible expense for power, upkeep and operation . . . . .

See a Lee—investigate its exclusive features. Learn how it increases profits. See your dealer and send for the new descriptive literature—now!

## The Challenge Machinery Co.

**Chicago**  
17-19 E. Austin Ave.

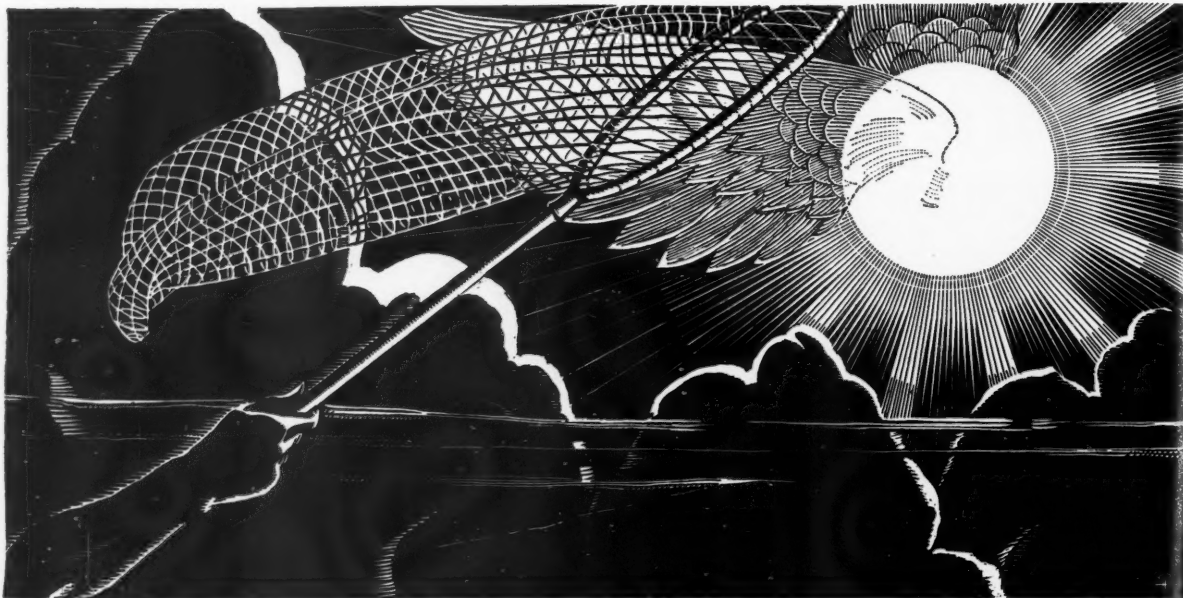
**Grand Haven, Michigan**

S-48

**New York**  
200 Hudson Street

Please Mention THE INLAND PRINTER When Writing to Advertisers.

AUTHORITIES ON HEATING, COOLING AND AIR CONDITIONING  
*Original Research, Skilled Engineering, Complete Facilities, Large Production, Field Inspection*



## The Most ELUSIVE Thing You Have to Buy

You cannot touch it. Your eyes never see it. You buy it only indirectly. Yet it affects personnel, product and pocketbook—all of them vitally. It is WARMTH.

Warmth—or more definitely, comfortable working conditions—is an elusive purchase. There are hundreds of devices which will warm a factory, or cool or humidify it. How efficiently they do it, however, depends on fundamental principles of design, soundness and niceties of construction and suitability to conditions. And these are matters decided by the capacity, experience and resources of the manufacturing company.

As pioneers of floor intake Unit Heaters, York's experience extends over a long period of years. All York equipment is the product of original research and thorough engineering.

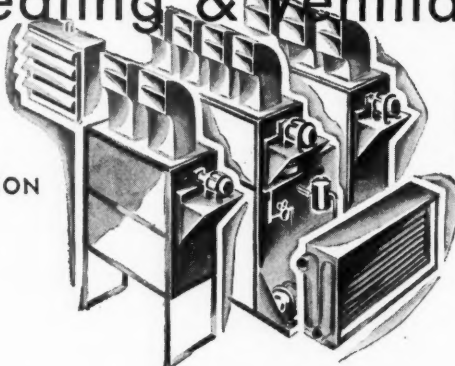
The line of York products embraces so many types and sizes that a York engineer-salesman can act as an unbiased technical adviser in finding the one economical answer to a heating, cooling or conditioning problem.

*This is why the York organization has grown until it produces and sells more industrial Unit Heater capacity than any other.*

With such a record of past successes, it should be of interest to any executive to learn, first of all, what York's recommendations on any proposed job are, whether for heating, cooling or conditioning. York Heating & Ventilating Corp'n, 1553 Sansom St., Philadelphia.

## YORK Heating & Ventilating Corp'n

HEAT-DIFFUSING UNITS  
AIR-CONDITIONING UNITS  
KROY AIR-COOLING UNITS  
SUPER-FIN FAN BLAST RADIATION



PHILADELPHIA  
*Branches in all principal cities*

LEADERS IN THE FIELD  
OF UNIT MANUFACTURE

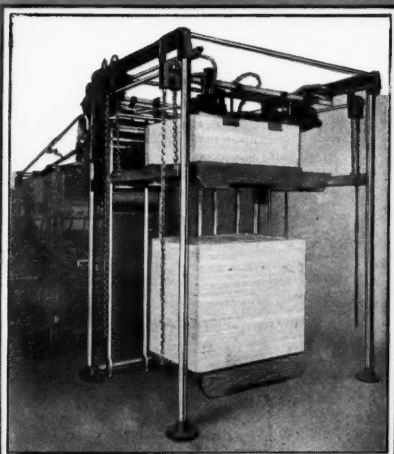


*"We are operating our plant  
at a maximum of production"*  
The

## NEWELL PRESS

WARREN · PENNA.

Have equipped  
all their cylinder  
presses in their  
modern plant—  
*with*  
**DEXTER  
PILE  
FEEDERS**



DEXTER SUCTION PILE FEEDER

"As you know, all of our seven cylinders, including the two color, are equipped with Dexter Pile Feeders, but you will be particularly interested to know that from the first one installed over eight years ago they are giving such excellent service and we are so well satisfied.

"They have given us very little trouble and the expense of upkeep has been practically nothing.

"We are operating our plant at a maximum of production, with a minimum of cost."

THE NEWELL PRESS  
Warren, Pa.

## DEXTER FOLDER COMPANY

28 WEST 23rd STREET, NEW YORK

CHICAGO

SAN FRANCISCO, H. W. Brintnall Co.

CLEVELAND

PHILADELPHIA  
DALLAS, E. G. Myers

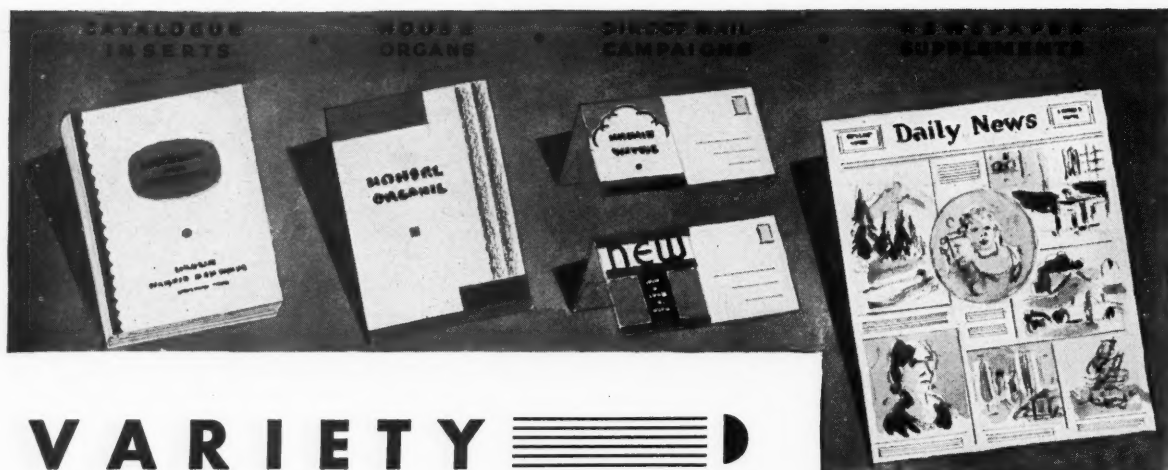
ATLANTA, Dodson Printers Supply Co.

ST. LOUIS

TORONTO, Toronto Type Foundry

BOSTON

Please Mention THE INLAND PRINTER When Writing to Advertisers.



# VARIETY

*is the spice of the Graphic Arts • and*

# GRAVURE

*is one process which gives it . . .*

**O**UTSTANDING pages in newspapers, mail order catalogues, and magazines are produced by gravure. Outstanding pieces from direct mail campaigns, dealer displays, and inserts are likewise produced by gravure.

Gravure puts variety into advertising and publication production; it is the spice of the graphic arts; it means money for you if you operate gravure presses.

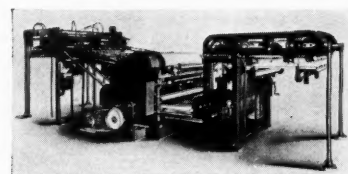
Presses for all kinds of gravure production are manufactured by this concern. The well known name of "Webendorfer" is linked with these machines. There are web presses which produce from solid cylinders, and sheet feed presses which produce from sheet copper plates.

Harris Web Gravure presses operate up to 10,000 impressions per hour, and are built in two widths of printing surfaces, 56" minimum, and 72" minimum.

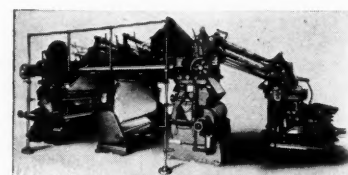
The Harris Sheet Feed Gravure press is 41 x 54, has an automatic pile delivery, and can be furnished either for hand or automatic feed. It produces particularly fine gravure at speeds up to 2000 per hour. Engineers who are experienced in gravure application are available and will help you plan your gravure division.

## HARRIS-SEYBOLD-POTTER CO.

General Offices:   CLEVELAND, OHIO  
Sales Offices: New York, Chicago, San Francisco, Philadelphia, Boston, Dayton  
Factories: Cleveland, Derby, Conn., Dayton



Harris Sheet Feed Gravure Press



Harris Web Gravure Press

## HARRIS SEYBOLD POTTER

FLATBED LETTERPRESSES  
ROTARY LETTERPRESSES  
ENVELOPE PRESSES  
OFFSET PRESSES  
GRAVURE PRESSES  
METAL DECORATING  
PRESSES  
PAPER CUTTERS  
BOOKBINDING EQUIPMENT

# HARRIS WEB AND SHEET FEED GRAVURE



# American History of Advertising . . No. 9



## Better Business Practice...

### ITS FOUNDATION

**G**REAT momentum was given to advertising during the last decade of the Nineteenth and the first of the Twentieth Century. Then the power of advertising to influence the public mind was definitely acknowledged.

Publishers and advertisers formed trade associations dedicated to higher standards of business practice.

Thus early in the Twentieth Century advertising continued to maintain its constructive and progressive development.



YEAR  
1910



Courtesy of the Royal Baking Powder Co.

**A WESTVACO SURFACE FOR EVERY PRINTING NEED**

Copyright 1930 West Virginia Pulp & Paper Company

See reverse side for LIST OF DISTRIBUTORS

# *The* **MILL PRICE LIST** *Distributors of* **WESTVACO MILL BRAND PAPERS**

ATLANTA, GA.	The Chatfield Paper Corporation 29 Pryor Street, N. E.	NEW YORK, N. Y.	West Virginia Pulp & Paper Co. 230 Park Avenue
AUGUSTA, ME.	The Arnold-Roberts Co.	OKLAHOMA CITY, OKLA.	Graham Paper Company 106-108 E. California Avenue
BALTIMORE, MD.	Bradley-Reese Company 308 W. Pratt Street	OMAHA, NEB.	Carpenter Paper Company Ninth and Harney Streets
BIRMINGHAM, ALA.	Graham Paper Company 1726 Avenue B	PHILADELPHIA, PA.	W. Virginia Pulp & Paper Co. Public Ledger Building
BOSTON, MASS.	The Arnold-Roberts Co. 180 Congress Street	PITTSBURGH, PA.	The Chatfield & Woods Co. of Pennsylvania Second and Liberty Avenues
BUFFALO, N. Y.	The Union Paper & Twine Co. Larkin Terminal Building	PROVIDENCE, R. I.	The Arnold-Roberts Co. 266 So. Water Street
CHICAGO, ILL.	West Virginia Pulp & Paper Co. 35 East Wacker Drive	RICHMOND, VA.	Richmond Paper Co., Inc. 201 Governor Street
CINCINNATI, O.	The Chatfield Paper Corporation 3rd, Plum and Pearl Streets	ROCHESTER, N. Y.	The Union Paper & Twine Co. 190 Mill Street
CLEVELAND, O.	The Union Paper & Twine Co. 116-128 St. Clair Avenue, N. W.	ST. LOUIS, MO.	Graham Paper Company 1014-1030 Spruce Street
DALLAS, TEXAS	Graham Paper Company 1001-1007 Broom Street	ST. PAUL, MINN.	Graham Paper Company
DES MOINES, IA.	Carpenter Paper Co. of Iowa 106-112 Seventh Street Viaduct	SAN ANTONIO, TEXAS	Graham Paper Company 130 Graham Street
DETROIT, MICH.	The Union Paper & Twine Co. 551 East Fort Street	SAN FRANCISCO, CAL.	W. Virginia Pulp & Paper Co. 503 Market Street
EL PASO, TEXAS	Graham Paper Company 201-203 Anthony Street	SPRINGFIELD, MASS.	The Arnold-Roberts Co. 42 Hampden Street
HOUSTON, TEXAS	Graham Paper Company 2302-2310 Dallas Avenue	WASHINGTON, D. C.	R. P. Andrews Paper Co. First and H Streets, S. E.
KANSAS CITY, MO.	Graham Paper Company 332-336 W. 6th St. Traffic Way	WICHITA, KAN.	Graham Paper Company 121 No. Rock Island Ave.
MEMPHIS, TENN.	Graham Paper Company 11 Nettleton Avenue		
MILWAUKEE, WIS.	The E. A. Bouer Company 175-185 Hanover Street		
MINNEAPOLIS, MINN.	Graham Paper Company 607 Washington Avenue, South		
NASHVILLE, TENN.	Graham Paper Company 222 Second Avenue, North		
NEW HAVEN, CONN.	The Arnold-Roberts Co. 147-151 East Street		
NEW ORLEANS, LA.			

Graham Paper Company  
222 South Peters Street



*West Virginia Pulp and Paper Co.*

## Snaps Out Commands Like a West Pointer

### California Rotogravure Company

150 South Broadway Telephone Mf 6550  
LOS ANGELES  
October 15, 1929

Cline Electric Mfg. Co.,  
111 W. Washington Street,  
Chicago, Illinois.

Gentlemen:

Replying to your letter of October 10th, asking for our opinion and a record of the performance of the Cline-Westinghouse motor and control equipment installed in our plant.

We have found this equipment to be very satisfactory and it has not been touched since installation except at the time it is regularly oiled and inspected.

You may be free to use our name at any time as a reference for your equipment.

Sincerely yours,

CALIFORNIA ROTOGRAVURE CO.

Noel C. Hagan  
Noel C. Hagan  
Manager

NCCH:MMW

With military promptness the Cline Universal Push Button Control puts orders into execution. It will inch the mightiest press along—foreword or backward—run slowly, at full speed, or stop it. Everything a pressman wants. A safety latch feature prevents accidental starting when stopped. Five colored buttons control press movements.

For 25 years the Cline Electric Manufacturing Company has gathered experience in this field. We take pleasure in reprinting letters from some of our satisfied customers who have become wedded to our equipment.

### Cline motors and control equipment for:

Newspaper Publishers	Magazine Publishers
Book Binders	Electrotypers
Job Printers	Stereotype Machines
Lithographers	Composing Machines
Paper Box and Carton Manufacturers	

## CLINE ELECTRIC MFG. CO.

MAIN OFFICE, CONWAY BLDG., 111 W. WASHINGTON ST., CHICAGO, ILL.

Western Office  
First Nat'l Bank Bldg.  
SAN FRANCISCO  
CALIFORNIA

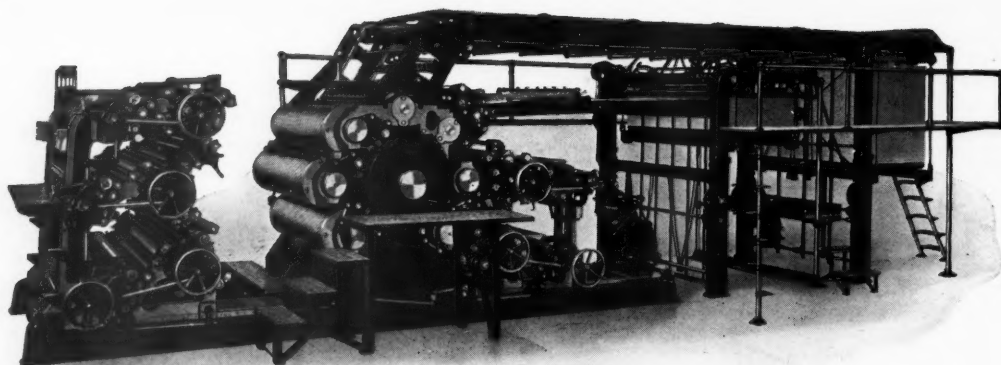


Eastern Office  
Daily News Bldg.  
220 East 42nd St.  
NEW YORK CITY





The Claybourn Five-Color All-Size Rotary Press with Harris Automatic Feeder and Harris Delivery . . . a precision press.



## THIS PRECISION BUILT...HIGH SPEED MULTI COLOR PRESS

# *Cuts Make-ready Time*

**W**HEREVER this Claybourn Precision Press is used with Claybourn perfected plates—practically *no make-ready is needed*. The press provides a perfect printing cylinder and surface built to precision standards. The plates are finished and proofed to print *exactly* before they enter the press room.

Used with ordinary plates this Claybourn Precision Press *cuts make-ready time*—because of its true cylinders and surfaces.

In addition, it prints five full colors. It handles 3,000 sheets per hour and upwards—in sizes up to 46¼ x 71. It brings new speed, accuracy, and economy to multi-color printing, eliminates expensive, wasteful hours of make-ready and slow runs. Printers in various parts of the country are using it to cut production costs—to gain a preferred position when bidding on competitive work.

### *Precision High-Speed Multi-color Presses*

**Sheet Feed** — All Size Rotary Built in 1, 2, 3, 4 and 5 colors.

**Roll Feed** — All Size Rotary Built in 1, 2, 3, 4 and 5 colors.

Also Cylinder Grinding and Grooving—Ink Mixers—Patent Base—Chases—Hooks.

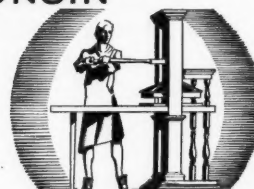
**New York Sales Office:**  
1517 Printing Crafts Building  
461 Eighth Avenue

*Write for complete information.*

## CLAYBOURN PROCESS CORPORATION

*Originators of Precision Printing and Plate Making Machinery*

MILWAUKEE — WISCONSIN

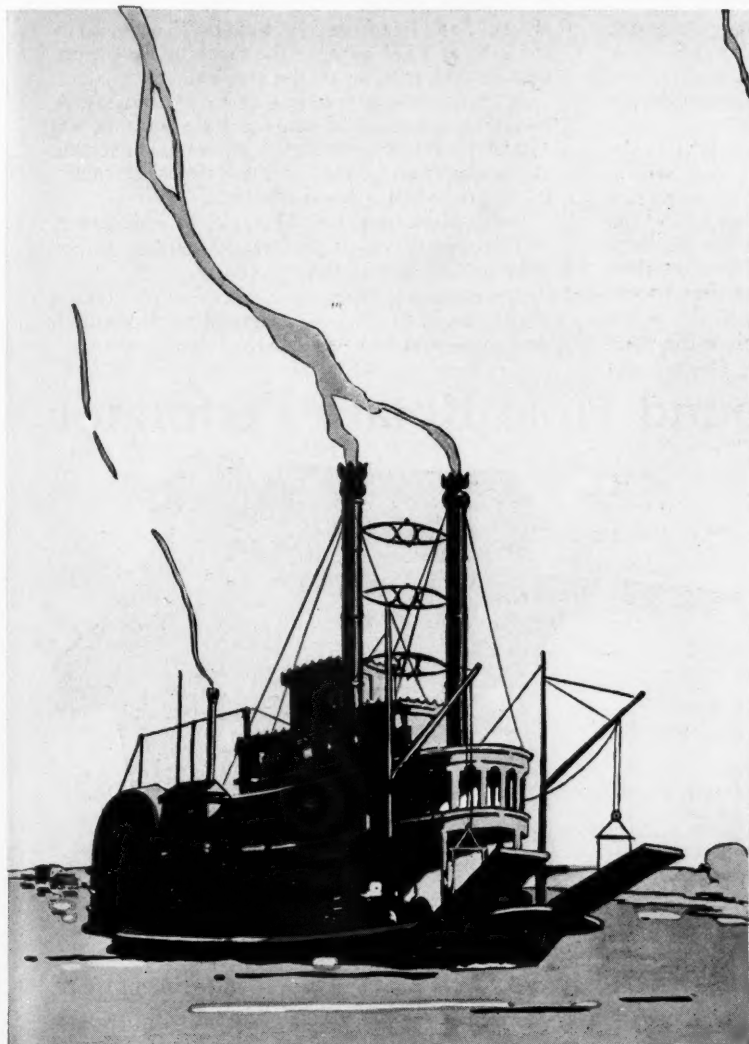


# TYPICAL

# ARTESIAN BOND

**T**HERE are few touches so characteristic . . . so typical of American ingenuity as the picturesque "show boats" that plied the Mississippi . . . And there are few papers so typical of American genius as Artesian Bond.

Because pure water is the basic essential of fine paper . . . Whiting-Plover built its plant near a natural spring. The water used in making Artesian Bond is always uniform in clarity, chemical content and temperature . . . Hence, Artesian Bond is, also, always uniform in texture . . . in strength . . . and in color. It is a "centrifined" paper . . . as clean and spotless as it is possible to produce . . . liberal in rag content . . . loft-dried . . . ready to be used without racking or hanging. Write for samples.



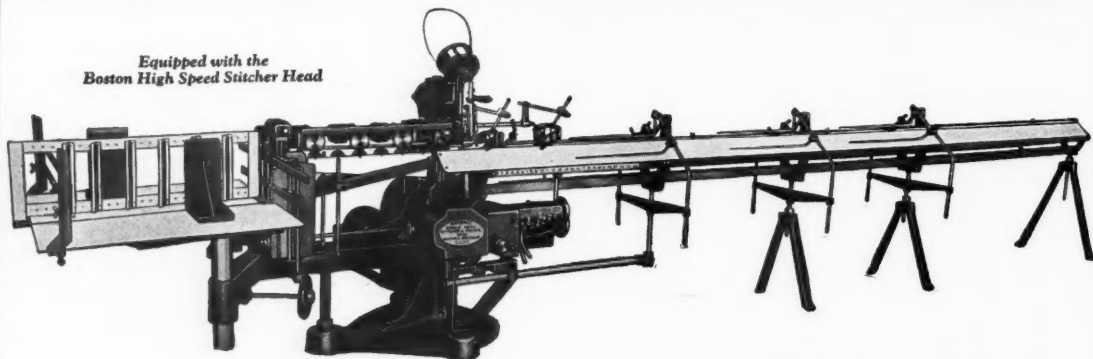
ALLENTOWN, PA.  
Lehigh Valley Paper Co.  
Division S. Walter, Inc.  
BALTIMORE, MD.  
The Baxter Paper Co., Inc.  
BOSTON, MASS.  
Stimpson & Company, Inc.  
W. C. Dodge Paper Co.  
CHICAGO, ILL.  
Midland Paper Company  
Moser Paper Company  
CINCINNATI, O.  
The Johnston Paper Co.  
DES MOINES, IA.  
Western Newspaper Union  
DULUTH, MINN.  
Duluth Paper & Specialties Co.  
FARGO, N. DAK.  
Western Newspaper Union  
FORT WAYNE, IND.  
Western Newspaper Union  
FORT WORTH, TEXAS  
Taylor Paper Co.  
HOUSTON, TEXAS  
L. S. Bosworth Company  
LIMA, OHIO  
Frederick Paper & Twine Co.  
LINCOLN, NEBR.  
Western Newspaper Union  
LITTLE ROCK, ARK.  
Western Newspaper Union  
LOS ANGELES, CALIF.  
Fred H. French Paper Co.  
MADISON, WIS.  
Madison Paper Company  
MENASHA, WIS.  
Yankee Paper & Specialty Co.  
MILWAUKEE, WIS.  
Allman-Christiansen Paper Co.  
MINNEAPOLIS, MINN.  
Wilcox-Mosher Leftholm Company  
MONTGOMERY, ALABAMA  
Mercantile Paper Co.  
NASHVILLE, TENN.  
Clements Paper Co.  
NEWARK, N. J.  
Lewmar Paper Co.  
NEW YORK, N. Y.  
A. M. Capen's Sons, Inc., (Export)  
Forest Paper Co., Inc.  
Paul E. Vernon & Co.  
OAKLAND, CALIF.  
General Paper Co., Tribune Tower  
OMAHA, NEBR.  
Western Paper Co.  
PHILADELPHIA, PA.  
E. Latimer, Jr.  
RICHMOND, VA.  
Cauthorne Paper Company  
SALT LAKE CITY, UTAH  
Western Newspaper Union  
SAN FRANCISCO, CALIF.  
General Paper Co.  
SIOUX CITY, IA.  
Western Newspaper Union  
SPOKANE, WASH.  
John W. Graham & Co.  
ST. PAUL, MINN.  
F. G. Leslie Paper Co.  
TACOMA, WASH.  
Standard Paper Company  
YORK, PA.  
Andrews Paper House  
Division S. Walter, Inc.



**WHITING-PLOVER PAPER COMPANY, Stevens Point, Wis.**

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

Equipped with the  
Boston High Speed Stitcher Head



## ROSBACK Single Head Stitcher and Feeder *with Multiple Stations*

**B**ANISH your Bindery Department Problems with this New Rosback Single Head Stitcher and Feeder with Multiple Stations that has a Capacity of from 48,000 to 72,000 Pamphlets per Day of Eight Hours.

First, this machine is what we term a Multiple-Station Stitcher. By this we mean that several operators can feed it at one time and consequently this will permit a several signature book, and the inserting is done automatically on the machine by the operators placing the signatures at their stations, and as the feeding mechanism travels along, one section is placed on top of the other.

The machine will automatically place the pam-

phlets of any size from  $5\frac{1}{2}$ " long by 2" wide, up to 26" long and 12" wide, to the machine for proper feeding and spacing of the staples.

A quick change machine (1 to 5 minutes). A strictly commercial jobbing machine (a run of 500 can be done economically). It eliminates inserting of signatures and has from 2 to 4 times the capacity of an ordinary hand stitcher.

It will place from 1 to 10 staples in a signature.

The capacity on single forms, 2 staples, is from 3500 to 4000 pamphlets per hour.

It is positively guaranteed to cut your stitching cost from 50 to 75% over the old hand method, and to do and be everything we claim for it.

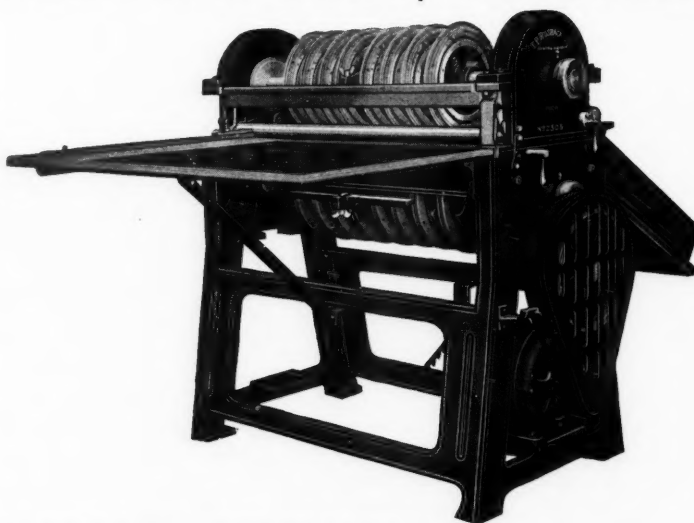
## ROSBACK Round Hole Rotary Perforator

*This Rosback Perforator  
will do this for you—*

Will feed from one to ten sheets of paper at one time, making from 1 to 36 lines of perforation at one feeding and from 30 to 40 feeds a minute.

Built in 30"-36" and 45" sizes in single or 2-way units.

Will perforate a ream of paper in less than 3 minutes (either straight or strike work) and will give you perfect register, a perfect strike and a perfectly round hole—it's the Rosback.



**MANUFACTURED BY F. P. ROSBACK COMPANY, BENTON HARBOR, MICH.**

ROSBACK Wire Stitching Machines  
ROSBACK Vertical Round Hole Perforators  
ROSBACK Round Hole Rotary Perforators  
ROSBACK Slot Rotary Perforators

*The Largest Perforator Factory  
in the World*

ROSBACK Special Six Multiplex Punching Machines  
ROSBACK Pony Six Multiplex Punching Machines  
ROSBACK Automatic Index Cutting Machines  
ROSBACK Automatic Confetti Machines, Etc.





SAM'L BINGHAM'S SON MFG. CO.

MANUFACTURERS OF

PRINTERS' ROLLERS

# Incomparable

*Composition Rollers*  
*Cloth-Covered Rollers*  
*Non-Meltable Rollers*  
*Rubber Rollers*  
*Lithograph Rollers*  
*Offset Rollers*

There are many types of rollers now in use turning out acceptable work; but when it comes to actual dollar and cents values, nothing can beat composition rollers for printing anything from newspaper to four color process work. Bingham Composition Rollers are made to a standard—a standard arrived at through 81 years of progress. We make, in addition, non-meltable rollers, rubber rollers, lithograph and offset rollers, and cloth covered rollers. Write the nearest factory today for complete information on Bingham Service.

## FIFTEEN FACTORIES

### CHICAGO

636-720 SHERMAN ST.

### CLEVELAND

1432 HAMILTON AVENUE

### ATLANTA

274-6 TRINITY AVE., S. W.

### DALLAS

1310 PATTERSON AVENUE

### DES MOINES

1025 WEST FIFTH STREET

### DETROIT

4391 APPLE STREET

### INDIANAPOLIS

629 SO. ALABAMA STREET

### KALAMAZOO

223 W. RANSOM STREET

### KANSAS CITY

706-708 BALTIMORE AVENUE

### MINNEAPOLIS

721-723 FOURTH STREET

### NASHVILLE

911 BERRYHILL STREET

### PITTSBURGH

88-90 SOUTH 13TH STREET

### ST. LOUIS


514-516 CLARK AVENUE

### SPRINGFIELD, OHIO

COR. EAST AND HARRISON ST.

### CINCINNATI

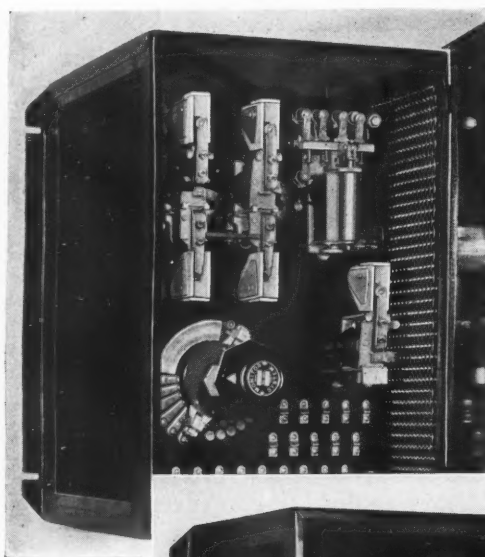
1915 RACE ST.



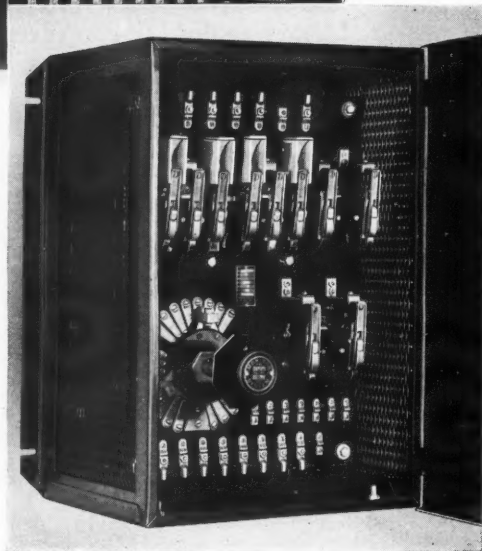
FOR EIGHTY-ONE YEARS  
BINGHAM'S RELIABLE  
PRINTERS' ROLLERS

*Please Mention The Inland Printer When Writing to Advertisers.*

# Standardized A. C. or D. C. Monitor Controllers for Automatic Presses



Upper controller is for d.c. currents, the lower one for a.c.; cabinets and wiring the same in both.



THERE is a new line of Monitor Pre-set Speed Controllers for automatic self-feeder presses, folding, box making, and similar machinery.

These Monitor Controllers have been standardized to use the same wiring and cabinets so that all the control equipment, except the controller itself, can be installed when the press is built. Then when the definite specifications are known, the correct controller (a.c. or d.c.) can be slipped into the cabinet and its terminals connected to the wires previously installed.

For every printing house motor requirement there is a correct Monitor Controller.

MONITOR CONTROLLER COMPANY  
Gay, Lombard and Frederick Streets, Baltimore, Md.

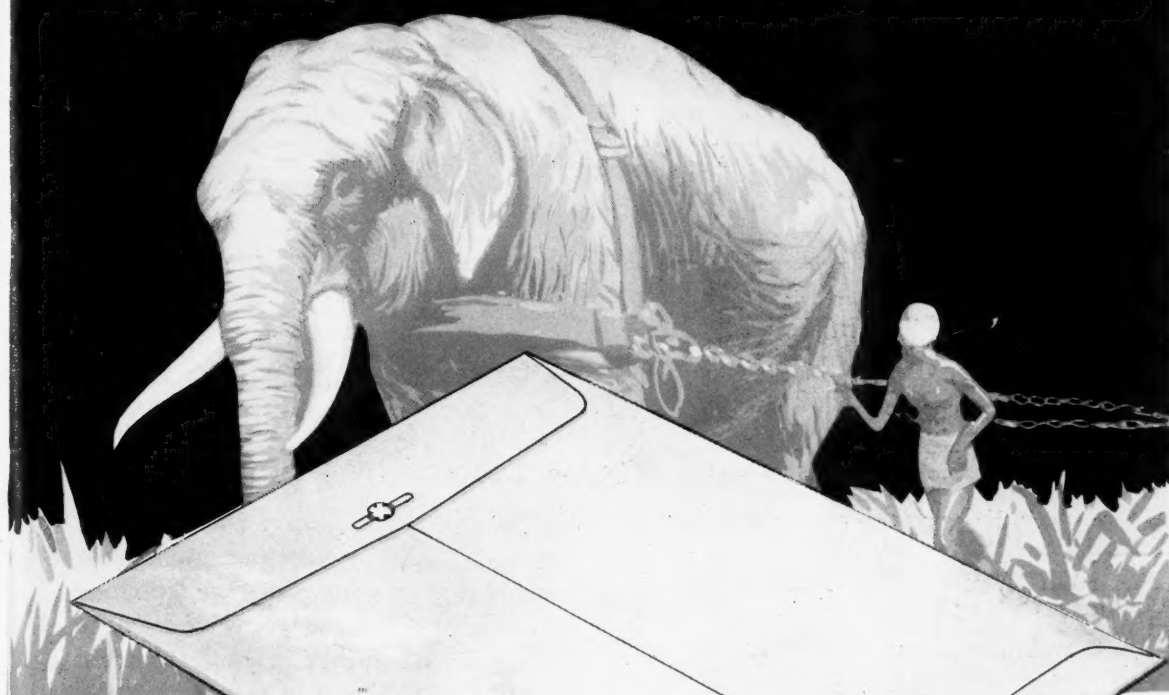
IF YOU HAVE A CONTROL PROBLEM . . . CONSULT MONITOR

# Monitor *does it automatically*

82-6631-6

# STRENGTH

## THAT DEFIES ALL MAILING HAZARDS



**T**HE extra strength of these unusual envelopes is due primarily to the special stock from which they are made. Toughness plus pliability are the two factors which insure safe traveling and dress-parade appearance at destination. In Karolton Klasp Envelopes, this extreme durability is obtained by using only selected materials at every step of manufacture and glue-welding the seams. The net result is that thousands of users insist upon Karolton Klasp Envelopes because they know them to be the best in the world for "heavy duty" mailing—May we send you samples? . . .

*In Stock at the Leading Paper Merchants, Printers and Stationers*

# KAROLTON KLASP

## Heavy-Duty ENVELOPES

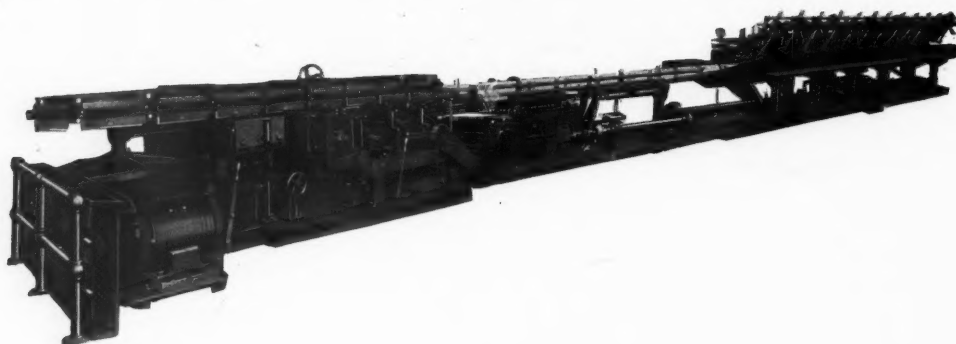
AMERICAN ENVELOPE COMPANY, WEST CARROLLTON, OHIO

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

1. A special envelope stock of unusual wearing strength.
2. Double utility provided by Gummed flaps for sealing when desired, eliminates unsightly sealing make-shifts.
3. Pre-folded flaps speed up mailing room operations—saving time and money.
4. Positive alignment of hole and clasp expedites closing.
5. Four prong double annealed metal clasps are locked across the grain, and through 2 thicknesses of stock.
6. All seams heavily gummed for absolute safety to contents—double gummed on large sizes.
7. Unusually smooth printing surface insures clean cut attractive printing.
8. Packed 100 in a rigid telescope, dust-proof box of standard height. Convenient to buy, use and store.
9. Most economical to use because lower in price.

**POINT  
SUPERIORITY**





# A GREAT COMBINATION!

## *The New Sheridan* **GATHERER**

Accurate Micrometering.  
Specially adapted for handling single sheets.

## *The New Sheridan* *Rotary Counter-Balanced* **STITCHER**

With its unique method of double stitching.

## *The New Sheridan* *High-Speed* **COVERER** *and* **BINDER**

New suction cover feeder.  
New cover breaker.

## **Combined In One Unit**

*Roller Bearings Throughout*  
*Latest Type Oiling System*

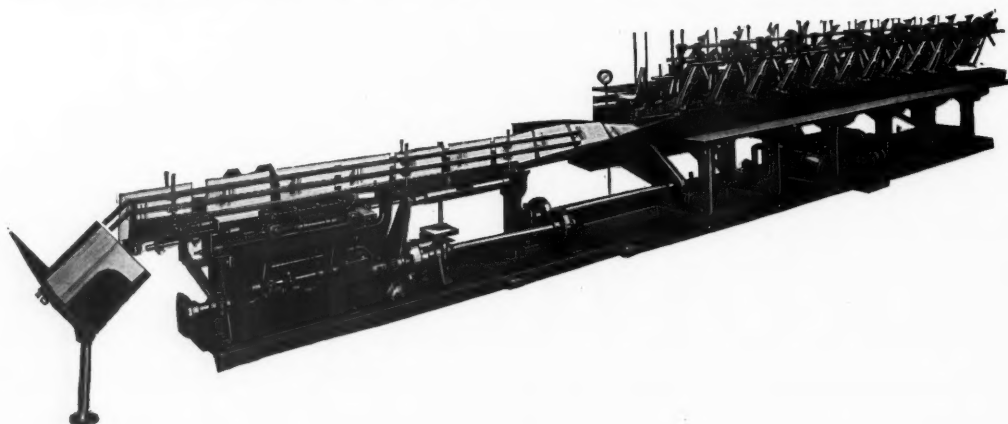
The Gatherer, running two-up, the Conveyor, traveling at twice the speed of the grippers, the Double Stitcher, stitching every other book—the product is delivered to and covered by the Covering Machine at a speed of *over 125 books per minute*.

Accurate gathering and jogging, high-grade stitching and a uniformly good covering job, guarantee a high-class product with a clean, flat back and perfectly registered cover.

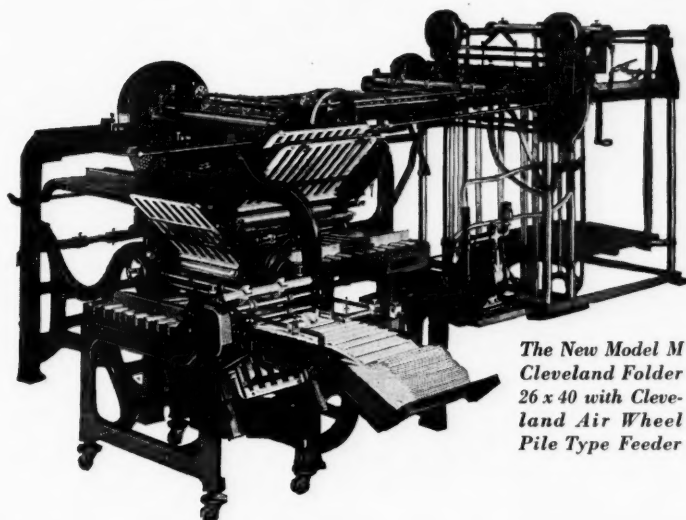
## **T. W. & C. B. SHERIDAN COMPANY**

129 Lafayette Street, New York

550 So. Clark Street, Chicago



# NEW and UNUSUAL FOLDS of HIGH COMMERCIAL VALUE POSSIBLE WITH THE NEW MODEL M



*The New Model M  
Cleveland Folder  
26 x 40 with Cleve-  
land Air Wheel  
Pile Type Feeder*

## BUILD BUSINESS!

Beyond the established fact that the new Model M Cleveland Folder excels in every phase of folder performance, is another fact of even greater significance.

*This new and unusual machine is a business getter! It will fold every form that any other machine can fold, and its ability to fold these forms more quickly and accurately, combined with its ability to fold NEW AND UNUSUAL FORMS OF GREAT COMMERCIAL*

*VALUE not possible on other machines, opens up NEW BUSINESS OPPORTUNITIES.*

Its ease of adjustment—simplicity of operation—and tremendous speed, combine to give by far the lowest production cost of any folder you can buy. Model M owners enjoy the lowest folding costs in the industry.

Get the facts on this revolutionary new machine today!

### OTHER CLEVELAND MODELS

Model K... 39 x 52  
Model B... 25 x 38  
Model O... 19 x 25  
9 Models in 17 x 22

## ***THE CLEVELAND FOLDING MACHINE CO***

1929-31 East 61<sup>ST</sup> Street, CLEVELAND, OHIO

**DEXTER FOLDER COMPANY - Sole Distributors**

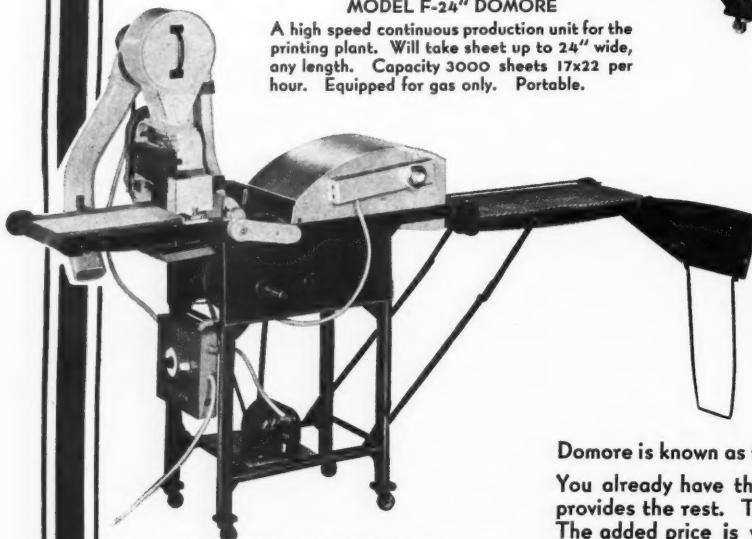
NEW YORK - BOSTON - PHILADELPHIA - CHICAGO - ST. LOUIS - CLEVELAND  
HARRY W. BRINTNALL CO., SAN FRANCISCO - LOS ANGELES - SEATTLE

# MORE PRINTING PROFIT



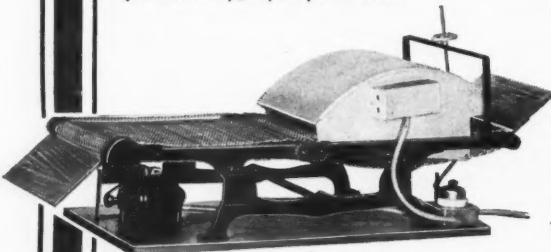
**MODEL F-24" DOMORE**

A high speed continuous production unit for the printing plant. Will take sheet up to 24" wide, any length. Capacity 3000 sheets 17x22 per hour. Equipped for gas only. Portable.



**THE MODEL C-12" DOMORE**

Time tested and in successful operation throughout the civilized world. Will take sheet up to 12" wide and any length. Production depends upon length of sheet. Capacity 3000 sheets per hour of 8 1/2 x 11, 20 pound stock.



**THE TYPO**

Compact, Durable, in successful operation throughout the world. Three speeds, plus very simple heat regulation. A splendid machine for the small shop. Lower in price than the Cameo.

## THE CAMEO—(Not illustrated)

A recent addition to the Domore line. Generally recognized as the finest hand embosser on the market. Either gas or electric heater as preferred. "Splithair" speed adjustment and many other refinements. Very moderately priced.

## Profits in Thermography

**RAISED PRINTING** (or Thermography) is the "high point" of many a successful printery. The freshly printed sheet needs but the covering of powder and application of heat to become "embossed". The

Domore is known as the leading Automatic Process Embosser.

You already have the press equipment, the Domore Process provides the rest. The increased cost of the job is very low. The added price is your profit. The beautiful and unique effects encourage additional orders.

And for the smaller shop the Domore hand machines offer similar possibilities. For short runs of cards and letterheads the Cameo and Typo are ideal machines.

# the Domore Process

THE AUTOMATIC PRINTING DEVICES CO.

1600 Junction Ave., Racine, Wis.

123 S. CLINTON STREET  
CHICAGO  
Dearborn 6706

280 BROADWAY  
NEW YORK CITY  
Worh 6656



# KREOLITE

## The Floor of Industrial America

THROUGHOUT industrial America, wherever a demand exists for floors that must withstand the maximum of rough use and abuse, regardless of conditions, **Kreolite Wood Blocks** are recognized as the ultimate in toughness, strength, endurance, economy and service.

An outstanding example is found in the country's greatest printing plants where floors are called upon to carry machinery and materials of enormous weight; to stand the tremendous vibration of giant presses running at terrific speeds; to bear strains of ceaseless trucking and to defy even the repeated attacks of molten metal spilled in stereotyping and typecasting.

Representative of the many big printing and publishing organizations using Kreolite Wood Block Floors are:

Crowell Publishing Co.

Hearst Publishing Co.

Curtis Publishing Co.

R. R. Donnelley & Sons Co.

Chicago Tribune

New York Tribune

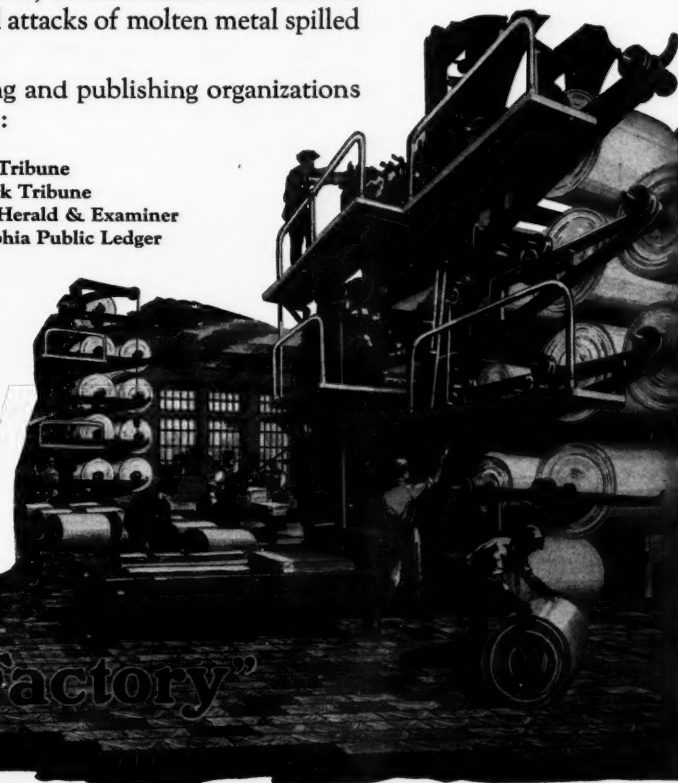
Chicago Herald & Examiner

Philadelphia Public Ledger

Kreolite Engineers will study your needs and make recommendations without any obligation whatever to you.

**The Jennison-Wright Co.**  
Toledo, Ohio

BRANCHES IN ALL LARGE CITIES



*"Outlast the Factory"*

# FLOORS

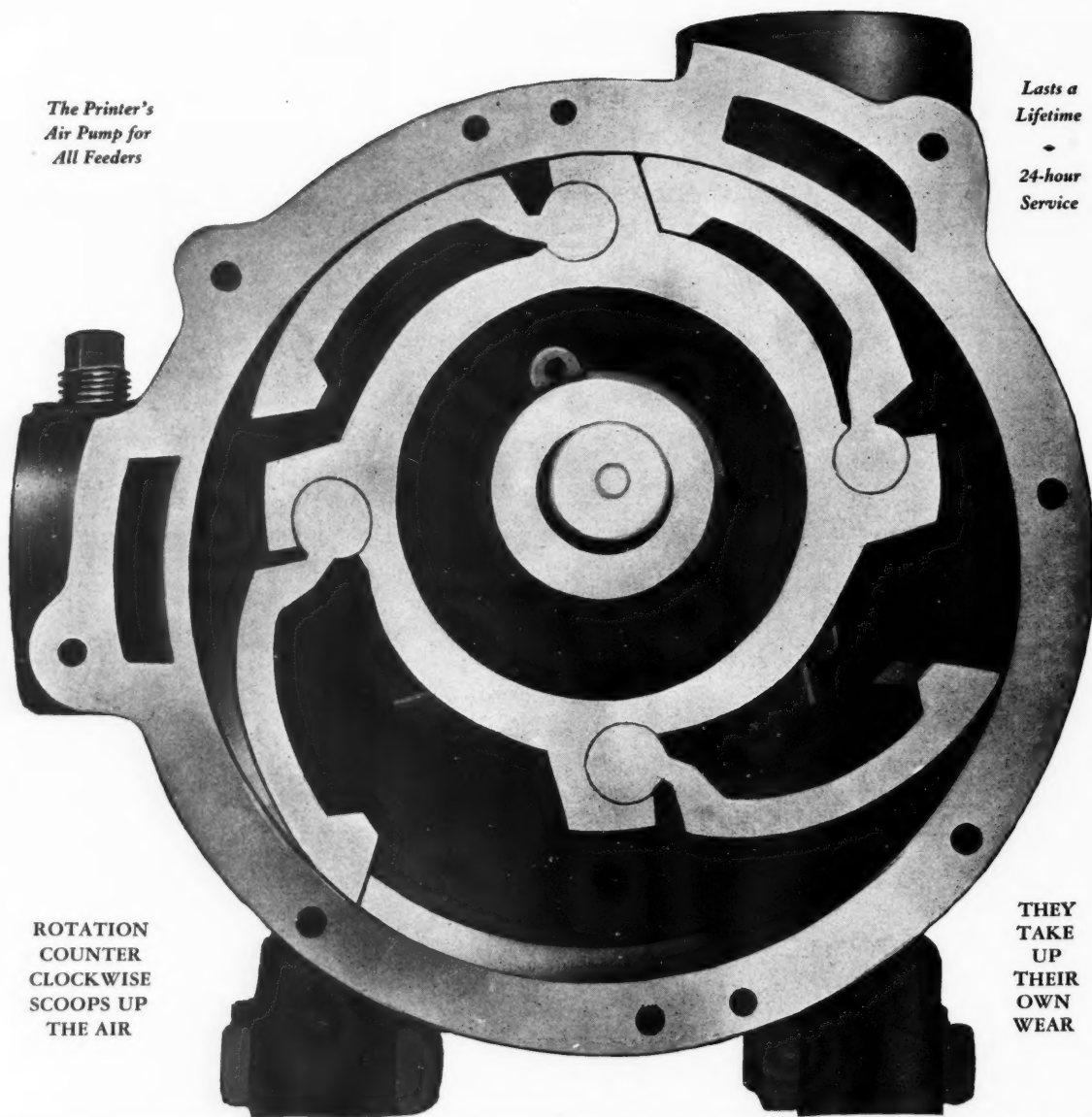
WOOD  
BLOCK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

*The Printer's  
Air Pump for  
All Feeders*

*Lasts a  
Lifetime*

*24-hour  
Service*



ROTATION  
COUNTER  
CLOCKWISE  
SCOOPS UP  
THE AIR

THEY  
TAKE  
UP  
THEIR  
OWN  
WEAR

LEIMAN BROS. *Patented Rotary Positive AIR PUMPS for pressure blowing and vacuum pickup. Many sizes. Also used for cooling linotype moulds, agitating electrotpe solutions, blowing dirt out of machinery and type cases.*

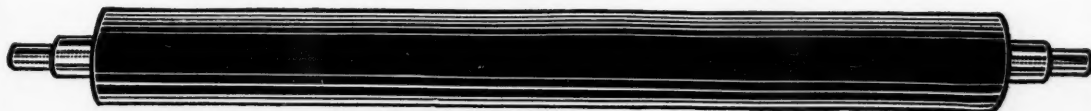
## DON'T BE SORRY THAT YOU BOUGHT YOUR FEEDER . . .

And the surest way to avoid regret — and be happy over your purchase ever after is to have the salesman prove that his feeder is equipped with this remarkable air pump. All worthwhile feeders are proud to be able to show it and you'll be proud to own it. *Get the Free Information!*

### LEIMAN BROS., Inc.

165 CHRISTIE STREET, NEWARK, N.J.  
New York Salesroom, 23 WALKER STREET  
MAKERS OF GOOD MACHINERY FOR 40 YEARS

# Reduce "Seasonable" Overhead



## with IDEAL Rollers

### *Ideal Typographic Rollers*

Are immune to changes of temperature and humidity. Will not melt, swell or shrink under any press speed. Made of vulcanized vegetable oils by a patented process. For use as ductors and distributors on any type press. Need no aging or resetting and are not affected by inks or cleaning fluids.

### *Graphic Rollers*

A composition roller guaranteed not to melt under any press operating conditions. Designed for form position in conjunction with Ideal Typographic Rollers—also for complete job press roller equipment.

### *Cooperation*

The Ideal Roller & Mfg. Co. maintains a very complete laboratory and will be pleased to cooperate with printers in working out any special roller or printing problems they may have.

Our products  
are fully  
protected by  
United States  
Patents



(TRADE MARK REG. U.S. PATENT OFFICE)

## Rollers

### IDEAL ROLLER & MANUFACTURING CO.

Sole Selling Agents

#### THE INTERNATIONAL PRINTING INK CORPORATION

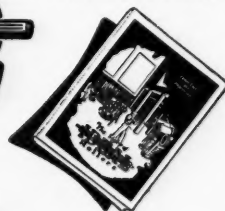
Successor to

The Ault & Wiborg Company

Philip Ruxton, Incorporated

The Queen City Printing Ink Company

This Book FREE



General Offices  
and Plant No. 1  
2512 W. 24th St.  
Chicago, Illinois

Plant No. 2, 22nd  
St. & 39th Ave.  
Long Island City  
New York



# We'd like this job on

« « « « Let the customer specify what he will . . . from light-weight stock to stiffest board, from handbill printing to process color work . . . that is, if you've one or more sturdy 14½" x 22" Chandler & Price Craftsman Automatic Units in the shop.

Here's a plucky press which hasn't found the job that is its master . . . which has taken "run-of-the-hook" with the finer work, and earned praise and profits in the accomplishment of both. Here's a press which has won and held its place in the industry by performance . . . by its ability to match the rapid production, the close register and the versatility of larger units—and at considerably lower cost.

Every job measuring within 14½" x 22" is a job for the Chandler & Price Craftsman Automatic. Short runs prove profitable because of quick make-ready and rapid change-over from one job to another. Long runs, too, put their share into the till because the number of impressions turned out every sixty minutes are saleable impressions.

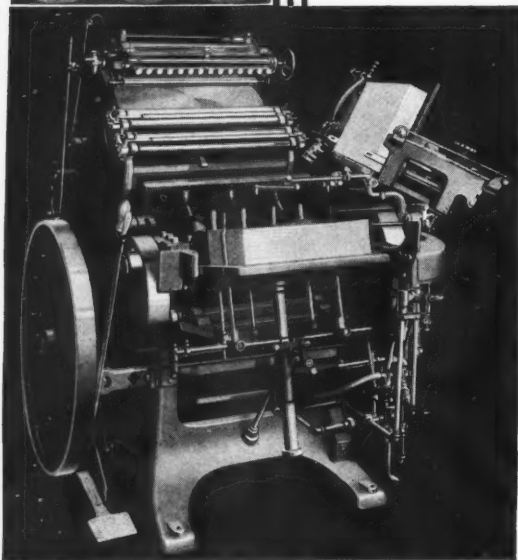
In every shop where the Chandler & Price Craftsman Automatic is installed, you will find this capable press bearing the brunt of production. Now a thousand letter-heads . . . later a quantity of cardboard containers . . . perhaps, before day is done, the first color on a handsome process folder may be well under way.

In charge, you will find one pressman. Whether it is a single press or a battery of units, this operator can easily maintain supervision, for the Chandler & Price

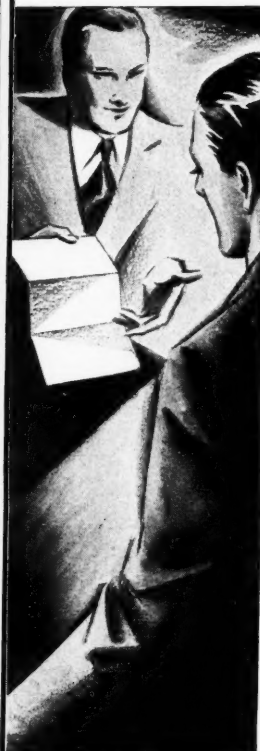
Craftsman Automatic is so advanced in mechanical design that one might imagine it capable of thinking for itself.

Watching it in operation only serves to strengthen such an opinion. Feed and delivery bars move with an exact precision . . . feeder and delivery tables adjust slowly and in perfect unison . . . rollers travel smoothly, noiselessly, as the counter ticks off the mounting impressions.

If you have that urge to "talk him out of it" when a customer specifies some hard-to-handle stock . . . if you fume and fuss now and then, wondering what press to put that latest job on . . . then, you will certainly be interested in full particulars on the 14½" x 22" Chandler & Price Craftsman Automatic Unit. Write for Bulletin 104.



The Chandler & Price 14½" x 22" Craftsman Press with Automatic Feeder.



## THIS VERSATILE PRESS IS USED FOR

. . . Light Embossing . . . Die Cutting . . . Street Car and Window Display Cards . . . Book Covers . . . Heavy Solids . . . Envelopes and Letterheads . . . Bank Checks . . . Ruled Forms . . . Greeting Cards . . . Indicator Dials . . . Novelties, Games and Toys . . . Calendars . . . Paper Bags . . . Cartons and Containers . . . Book Match Pads . . . Light Stocks . . . Tags, Labels and Wrappers.

AND MANY OTHER JOBS

**THE CHANDLER & PRICE COMPANY**  
C & P PRINTING PRESSES & PAPER CUTTERS  
CLEVELAND, OHIO, U. S. A.



WAITING FOR SANTA CLAUS

## Do You, Like Most Folks, Love Dogs?

Then you, like most folks, will break into a spontaneous chuckle when you meet Sandy and his mates as pictured here.

They're a new note—with Universal appeal—a leader of which we have great expectations.

But Sandy is only one feature of an all feature line. Get a first hand view of the Nu-Art ideas by sending for our 1930 De Luxe Christmas Card Sample Book. Only a limited number are to be sent out this year, so place your request now for the finest showing of Christmas Cards ever produced—

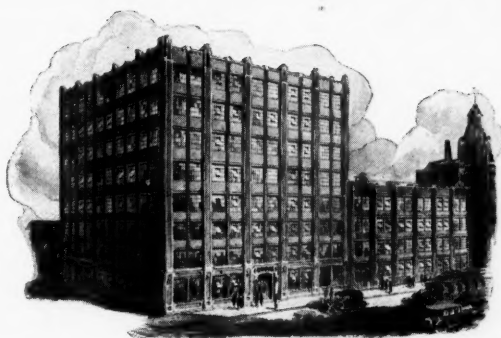
Send for a sample of Sandy and his mates—our stock number 3018—it is a French fold with etchings on first and second pages—about twice the size of illustrations. Retail at 15c each. Dealer discount 50%.

### NU-ART ENGRAVING COMPANY

910 N. Franklin Street

Chicago

*Excellent Service Guaranteed*



This illustration pictures the buildings owned and operated by the Nu-Art Engraving Company.

It is (in true modesty) the home of Specialists who are real pioneers in the manufacturing of highest grade Christmas Cards.

The 1930 Sample Book shows exquisite miniature etchings as well as multi-color engravings to retail for as little as 5c each. The finer Nu-Art productions are offered at prices up to 50c.

Each design is based upon what we have learned in the art of pleasing—each will sell and you should sell them. Be sure and get this handsome sales sample book now.

Ask for it to-day. No charge for Sample Book.

Orders are shipped on a pre-determined time schedule. Prompt deliveries are guaranteed.

### NU-ART ENGRAVING COMPANY

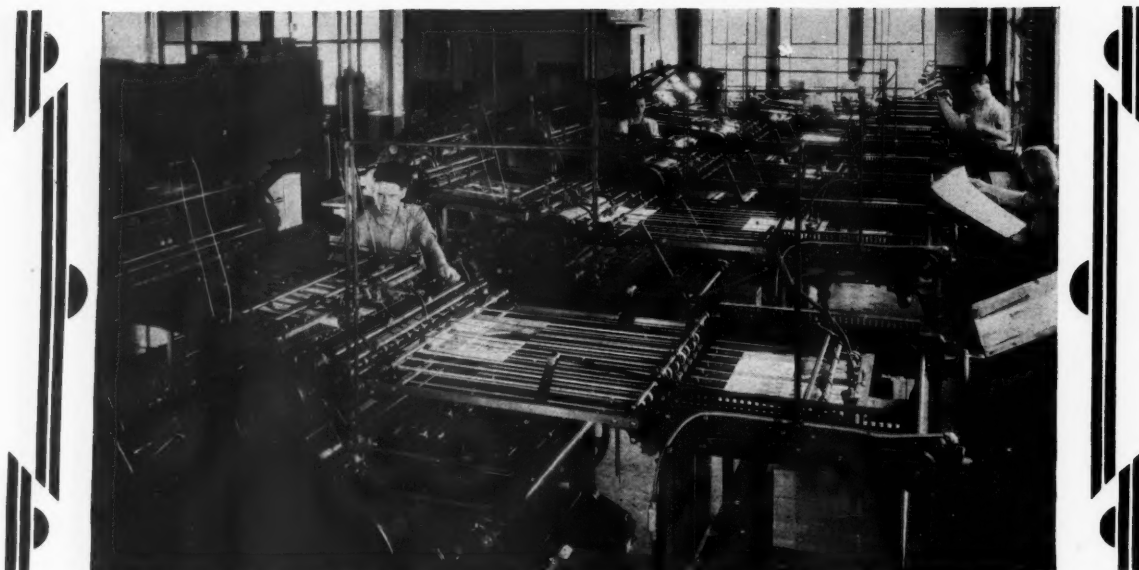
910 N. Franklin Street

Chicago



THERE AIN'T NO SANTA CLAUS

Anyway  
Merry Christmas  
Happy New Year



Four No. 2 and two Style A Kelly Automatic Presses in the plant of The Thompson Printing Co., Dayton, Ohio

# "The Installation has been Profitable"

A convincing expression from The Thompson Printing Co., Dayton, Ohio, another good printing plant operating Kelly Automatic Presses:

American Type Founders Company  
646 Main Street, Cincinnati, Ohio  
Gentlemen:

June 7, 1930

Replying to your letter of June 5th, the strongest endorsement of Kelly Press equipment that we can give is the fact that we have added additional No. 2 Kelly Presses.

We have been completely satisfied with the production, quality of work and satisfactory operation of our Kelly equipment. The installation has been profitable to us and seems to be appreciated by our customers, as it enables us to give them service on certain classes of work that we were unable to give on other equipment.

We are furnishing your representative a photo of our Kelly Press Department, of which we are very proud.

Yours very truly,

(Signed) H. J. THOMPSON

Pres. & Gen'l Manager

HJT:HH

Satisfactory production, satisfactory quality of output, satisfactory service from the superb Kelly Automatics are attained in thousands of Kelly equipped plants. The Kellywise printer satisfies his customers, is able to hold old accounts and establish new and profitable trade connections through his ability to serve.

Sold and  
Serviced by

## American Type Founders Company

Sold also by Sears Company Canada Limited, Toronto-Montreal-Winnipeg; Camco [Machinery] Limited, London, England;  
National Paper and Type Company, Central and South America, Mexico, Cuba, Porto Rico and West Indies

SET IN MEMBERS OF THE BERNHARD GOTHIC FAMILY

Please Mention THE INLAND PRINTER When Writing to Advertisers.



The trade is delighted  
with the new



## CROMWELL JUNIOR

TYMPAN SHEET

which we manufacture specially  
for use on

MIEHLE MILLER  
KELLY SIMPLEX  
HARRIS BABCOCK

or any other high speed press

Scored here

Your Jobber or we ourselves will be glad  
to give you full particulars

MADE BY  
THE

### CROMWELL PAPER CO.

WHIPPLE STREET AT 47TH  
CHICAGO  
U.S.A.



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# ONE-TENTH OF THE PRINTERS IN THE U. S. A.

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# ARE AGREED THAT A DECADE OF PROFITABLE SERVICE HAS PROVEN THE KLUGE'S SUPERIORITY IN BOTH ECONOMY AND PERFORMANCE

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The KLUGE AUTOMATIC PLATEN PRESS FEEDER has been long enough in operation to have built up a reputation for all-around efficiency that is indisputable. Recently we wrote to a list of the older users of the Kluge Feeder to ask if their machines were in need of attention and offering to send a service man to look them over. We received but few replies, most of them similar in effect to the one here reproduced:

"We cannot say that we are in need of a service man for our Kluge Feeder. The thing just doesn't stop long enough to get any service; always running, always producing. But, as a matter of fact, I don't believe that you have ever sent a service man around to see us, and you will recollect that we were *one of the first purchasers of your product*; so really, you owe us a visit."

Such testimony as this is satisfactory proof that the Kluge Feeder can conscientiously add stability and long life to its many other virtues — offsetting slow depreciation with increasing profits.

**The KLUGE**  
AUTOMATIC JOB PRESS  
**FEEDER**

## BRANDTJEN & KLUGE, Inc.

Manufacturers of KLUGE and B & K Platen Press Feeders

**ST. PAUL, MINNESOTA, U. S. A.**

BRANCHES WITH OPERATING EXHIBITS:

Atlanta  
86 Forsyth St. S. W.  
St. Louis  
2226 Olive St.

Chicago  
733 S. Dearborn St.  
New York  
77 White St.

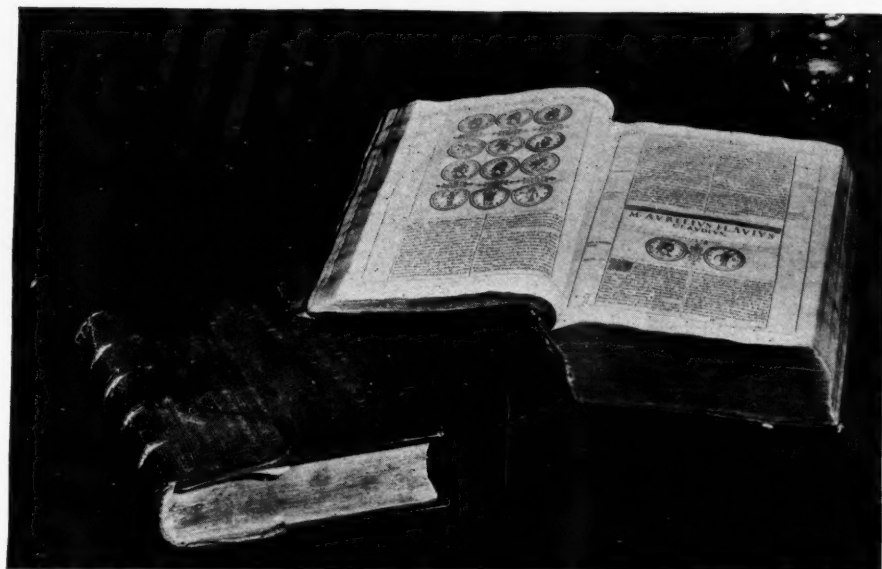
Dallas  
217 Browder St.  
Philadelphia  
235 N. 12th St.  
San Francisco, 881 Mission St.

Detroit  
1051 First St.  
Los Angeles  
324 E. 3rd St.

CANADA: Toronto Type Foundry Co. Ltd.

# Styles

MUST CHANGE WITH BOOKS, *too!*



The volume on the left was printed in 1577—353 years ago. That on the right was printed over 300 years ago—in 1623. Not a loose page in either book! Old-fashioned sewing methods were perfectly adapted to old-fashioned book papers. Modern book papers require a modern style of sewing to make modern books last.

**I**N THE OLDEN DAYS, book paper was made of rags. It was tough and strong. Ordinary sewing through the folds of each signature was good enough for binding such hardy paper as was used then. Today book papers are made of wood pulp because rags are too expensive. Modern book papers are fragile; they break when folded; they do not hold together when sewed in the old-fashioned way.

Styles *must* change with modern books. A new method of sewing modern book papers must be used to make modern books last. That method is Oversewing—a style of sewing that outlasts the very paper itself.

Oversewing combines strength and flexibility and eliminates all further expense for re-binding. Specify Oversewing in your new books.

Write for names of binderies now using Oversewing in new books. Or, send for our new booklet which fully describes Oversewing and its many advantages.



## OVERSEWING MACHINE COMPANY

770 East Washington Street . LOS ANGELES  
368 Congress Street . . . . . BOSTON



# BOSTON

## Multiple Wire Stitchers

**T**IME tested, dependable, built by stitchermen of long experience, equipped with original patented Boston Vertical heads developed and perfected years ago by Boston Wire Stitcher Co. and standard equipment on several models of Boston Single and Multiple head wire stitchers.

Boston Vertical Heads, used on all Boston Multiples, are strictly interchangeable and may be instantly removed and instantly re-attached to the column, as a unit, without breaking up the head assembly. Boston Heads are simple in design and may be taken apart for adjustment or replacement of parts by operators in a few minutes time. The wire stitching machine, single or multiple head, with work available, is

therefore almost continually in commission with consequent conservation of productive time. The Boston is the only head so easily handled.

The Boston Wire Stitcher line comprises three types of Multiple head stitchers for thin, medium and one-half inch work. All have stood the test of years of practical operation. The single adjusting feature is used on all Bostons and permits immediate changes of work and a quick get-away.

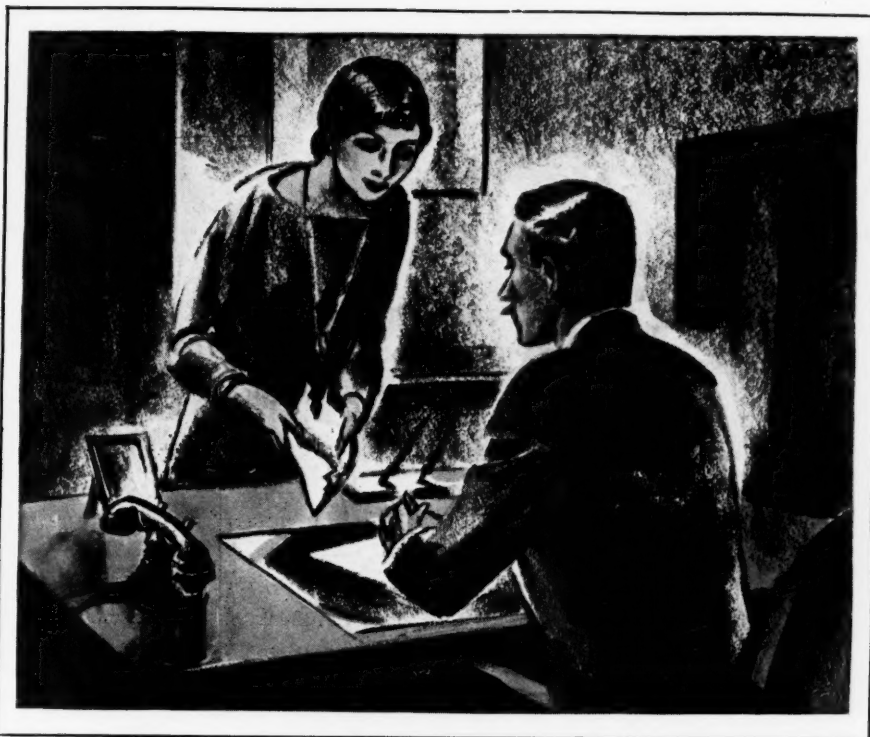
Printers and binders wishing the economies of Multiple Head stitching and the large output possible from the high-speed Boston models, should consult with our managers and salesmen. Don't Experiment!

General  
Selling  
Agent

## American Type Founders Company

Sold also by NATIONAL PAPER AND TYPE COMPANY, in Mexico and South America;  
SEARS COMPANY CANADA LIMITED, Toronto-Montreal-Winnipeg

SET IN MEMBERS OF THE BERNHARD GOTHIC FAMILY MODERNISTIC BORDER DIRECTORS

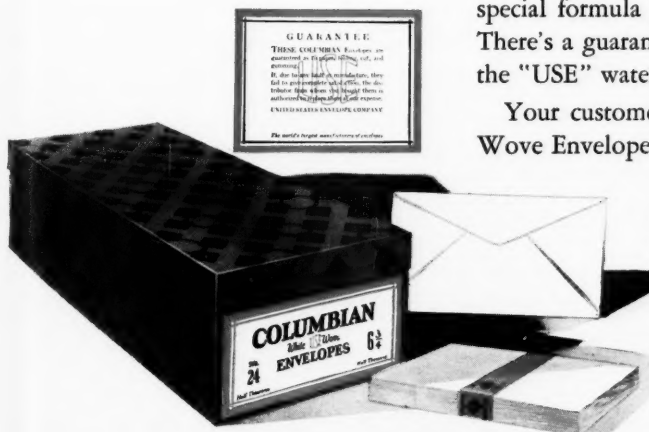


# R-rip! There goes your customer!

A SECRETARY'S patience has its breaking point. When envelope after envelope splits down the seams or erases through with suspicious ease, the chief hears about it in a hurry. "Where did we get those flimsy envelopes?" he asks. And one more printing house loses a customer.

Don't let inferior envelopes cost you good printing buyers. Play safe . . . suggest Columbian U. S. E. White Wove. Smooth, uniform surface . . . invites clear-cut type impressions, flowing script. Opaque . . . keeps secrets safe. Tight seams assured by special formula gum. Flap easy to seal . . . hard to pry apart. There's a guarantee of careful manufacture in every envelope . . . the "USE" watermark.

Your customers know and prefer Columbian U. S. E. White Wove Envelopes. It will pay you to have them in stock. Available from your paper merchant in every commercial and official size from 5 to 14, and Monarch. Also 6¼ Outlook and 10 Outlook.



UNITED STATES ENVELOPE COMPANY

*The world's largest manufacturer of envelopes*

SPRINGFIELD, MASSACHUSETTS

*With thirteen manufacturing divisions covering the country*

COLUMBIAN *White USE Wove* ENVELOPES

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*



# *International Trade*

---

*Organized  
in 1920*

It was organized in 1920 for the primary purposes of affording a means of gathering and disseminating information on the cost of composing-room operations, the promotion of greater efficiency in the operation of mechanical departments in plants of its members, the standardization of trade customs and practices in the trade composition industry, and the promotion of ethical and harmonious relations between its members and their customers.

---

*Has Since  
Functioned*

It has since functioned to improve and make more efficient the methods of operation followed in the trade composition plants of the United States and Canada, thereby bettering and broadening their capacity for serving the printing industry; it has been a potent factor in improving the typographic and printing qualities of trade composition, and has encouraged its members in their efforts to deal fairly with their printer-customers.

---

*Membership  
Includes*

Its membership includes those trade composition plant owners who believe that within organized effort lies an opportunity to better the service which they render the printers with whom they do business, and through advertising and other legitimate means to make the merits of this service known and thus broaden its scope and extend its use.

---



## *Trade Composition*

# Composition Assn.

TOWER BUILDING, WASHINGTON, D. C.

## Active Membership

**AKRON, OHIO**  
Akron Typesetting Co.

**AUGUSTA, ME.**  
Northeastern Press

**BALTIMORE, MD.**  
Baltimore Type & Comp. Co.  
Maryland Linotype Composition Company  
Monotype Composition Co., Inc.

**BOSTON, MASS.**  
Acker-Bullock Co.  
Patrick F. Foley  
Leonard S. Labounty  
Machine Composition Co.  
Monotype Composition Co.  
William D. Plumb  
Scott Lino Company  
Smith & Vial, Inc.  
Weems Linotyping Company  
Cecil H. Wrightson

**BRIDGEPORT, CONN.**  
Victor H. Borg  
John W. Shields

**BROCKTON, MASS.**  
Frederick H. Lutz

**BUFFALO, N. Y.**  
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**CAMDEN, N. J.**  
Wythe Machine Typesetting Co.

**CHICAGO, ILL.**  
American Typesetting Co.  
Best Way Typesetting Company  
Enterprise Typesetting Co.  
M & L Typesetting Co.  
Mathews Typesetting Co.  
McCarthy Typesetting Co.  
Quality Typesetting Co.  
Reliance Typesetting Co.  
Ralph Richards Typesetting Co.  
Simons Typesetting Co.  
Standard Typesetting Co.  
Superior Typesetting Co.  
Western Composition Co.

**CINCINNATI, OHIO**  
Brinkman Linotyping Co.  
Cincinnati Typesetting Co., Inc.  
Cobb Linotyping Co., Inc.  
The J. W. Ford Co.  
Quality Linotyping Co.

**CLEVELAND, OHIO**  
Apex Typesetting Co.  
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Forest City Typesetting Co.  
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Schneider Composition Co.  
Service Typesetting Co.  
Skelly Typesetting Co.  
Thomas & Carlstrom Type'ng Co.  
Trade-Ad Composition Co.  
Typographic Service Co.

**DAYTON, OHIO**  
Probert Typesetting Co.

**DES MOINES, IOWA**  
Jacobsen Linotyping Co.  
Musseters Mono & Lino Plant

**DETROIT, MICH.**  
Detroit Mono Products Co.  
Detroit Typesetting Co.  
Detroit Free Press  
Standard Composition Co.

**FORT WAYNE, IND.**  
Fort Wayne Typesetting Co.

**GRAND RAPIDS, MICH.**  
Central Trade Plant  
Doyle Composition Company

**HARTFORD, CONN.**  
Printers Service, Inc.

**HOUSTON, TEXAS**  
Heavin & Granum

**INDIANAPOLIS, IND.**  
Century Typesetting Co.  
Indianapolis Typesetting Co.  
Rogers Typesetting Co.  
Spaulding Typesetting Co.  
Thomas & Evans  
Typographic Service Co.  
Weimer Typesetting Co.

**KANSAS CITY, MO.**  
Western Typesetting Co.

**LAFAYETTE, IND.**  
Lafayette Typesetting Co.

**LOS ANGELES, CAL.**  
Typographic Service Co.

**LOUISVILLE, KY.**  
Dickson Co., Inc.

**MILWAUKEE, WIS.**  
Hayward Linotyping Co., Inc.  
Independent Typesetting Co.  
Lawrence Typesetting Co.  
Monotype Material Co.  
Trade Press Publishing Co.  
Western Typesetting Co.  
Zahn Typesetting Co.

**MINNEAPOLIS, MINN.**  
Mono-Trade Co.  
J. E. Walkup

**MONTREAL, CANADA**  
Fred F. Esler

**NEWARK, N. J.**  
William Patrick, Inc.

**NEW BRITAIN, CONN.**  
New Britain Typesetting Co.

**NEW HAVEN, CONN.**  
Planck & Harkin Typographic Service, Inc.

**NEW LONDON, CONN.**  
H. W. Rafferty

**NEW YORK, N. Y.**  
M. R. Alexander  
Allegar & Fox, Inc.  
Beam & Bermender, Inc.  
H. O. Bullard, Inc.

**NEW YORK, N. Y. (Cont.)**

Butler & Currie, Inc.  
Central Linotypers  
Wm. E. Collins  
Commanday Brothers, Inc.  
Composing Room, Inc.  
Cooper & Cohen, Inc.  
Cosmos Composition Service, Inc.  
Fred A. Crowell, Inc.  
Diamond Typesetting Corp.  
Wm. C. Fitch, Inc.  
Huston Composition Co.  
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Oscar Leventhal  
Modern Composing Room  
Monahan-Gardner  
Morris & Walsh Typesetting Co.  
New York Monotype Composition Co., Inc.  
Charles D. O'Brien  
O'Sullivan Linotype Composition Co.  
Printers Lino-Typesetting Co.  
Richards-Starkey Co., Inc.  
Singer Linotyping Co., Inc.  
Standard Linotypers, Inc.  
Nelson Stinson, Inc.  
Stow-Whittaker Co., Inc.  
G. G. Tegge & Sons, Inc.  
Giegengack Trapp, Inc.  
Triangle Monotype Composition Co.  
Wrigley Linoart Co.

**OMAHA, NEB.**  
Omaha Printers Supply Co.  
Clyde B. Tryon

**PASSAIC, N. J.**  
Rasp Linotypers, Inc.

**PHILADELPHIA, PA.**  
Franklin Composition Co.  
Liberty Composition Co.  
John C. Meyer & Son  
National Typesetting Corp.  
Oakdale Composition Co.  
Progressive Composition Co., Inc.  
Ruttle, Shaw & Wetherill  
Smith Composition Co.  
Frank W. Tondorf  
Typekrafters, Inc.  
Weber Composition Co.  
George W. Williams

**PORTLAND, ME.**  
Harmon C. Crocker

**PROVIDENCE, R. I.**  
Typesetting Service Co.

**PITTSBURGH, PA.**  
Keystone Composition Co.  
Mono-Lino Typesetting Co., Inc.  
Pittsburgh Monotype Composition Co.  
Jas. L. Stewart Co., Inc.

**RACINE, WIS.**  
Western Printing & Litho Co.

**READING, PA.**  
Goelz & Fleck

**RICHMOND, VA.**  
State Composition Co.

**ST. LOUIS, MO.**  
Bobel Typesetting Co.  
Monotype Typesetting & Foundry Co.  
Muckler Typesetting Company  
National Typesetting Co.  
Standard Typesetting Co.  
St. Louis Typsetting Company  
Superior Typesetting Co.  
Thom-Paul Monotype Co.  
Triangle Composition Co., Inc.  
Zimmerman Petty Lino Co.

**ST. PAUL, MINN.**  
Perfection Typesetting Co.

**SALT LAKE CITY, UTAH**  
Superior Typesetting Co.

**SAN FRANCISCO, CAL.**  
Franklin Lino Co.  
Monotype Composition Co.

**SEATTLE, WASH.**  
Pacific Typesetting Co.  
Queen City Typesetting Co.

**SIOUX CITY, IOWA**  
Plymouth Typesetting Co.

**SOUTH BEND, IND.**  
App-Beeler Composition Co.

**SPRINGFIELD, MASS.**  
Gunn & Earle, Inc.  
Wood Machine Composition Co.

**SYDNEY, N.S.W., AUSTRALIA**  
Smith & Miles, Ltd.

**SYRACUSE, N. Y.**  
Syracuse Typesetting Co., Inc.

**TOLEDO, OHIO**  
Superior Typesetting Co.

**TORONTO, ONT., CANADA**  
Booth & Fullerton, Ltd.  
George S. Brown  
Cooper & Beatty, Ltd.  
Cornish & Wimpenny, Ltd.  
Linotype Composing Co.  
Mono-Lino Typesetting Co.  
Moore Type Foundry  
Service Linotyping Co.  
Toronto Typesetting Co.  
Trade Typesetting Co.  
Typographic Service, Ltd.

**UNION CITY, CONN.**  
Nauatuck Composition Co.

**UTICA, N. Y.**  
Utica Typesetting Co.

**WASHINGTON, D. C.**  
Maxwell L. Jones  
Washington Typographers, Inc.

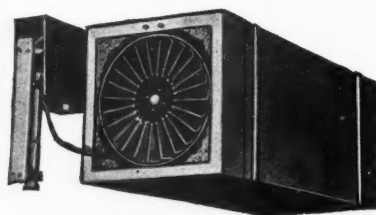
**WATERBURY, CONN.**  
Martin, Linotyper

offers Profit without Investment

Please Mention THE INLAND PRINTER When Writing to Advertisers.

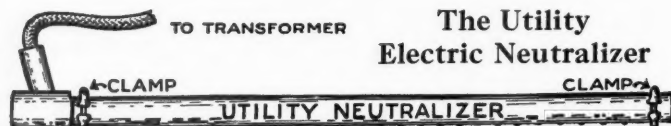
# "UTILITY" stands for Four Great Machines for Curing Pressroom Evils

## The Utility Pure Air Humidizer



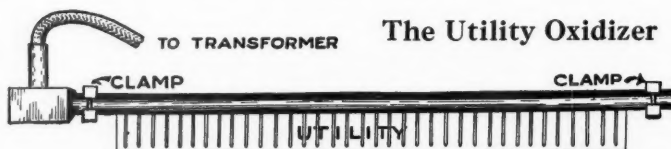
Stops sheets from stretching and shrinking; stops tympan from drying out or swelling; keeps rollers uniform set, and checks 13 other pressroom nuisances, including static and offset.

*More installations in New York City printing plants than all other makes combined.*



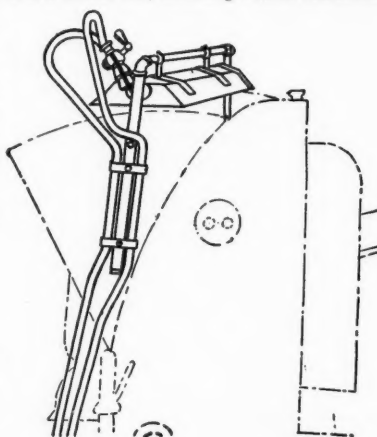
## The Utility Electric Neutralizer

Sold at *greatly reduced prices*. Can be shifted from press to press. Works on transformer with chapman bars.



## The Utility Oxidizer

For those printers who feel the need of an Oxidizer or ink-dryer in connection with a neutralizer, the *Utility Oxidizer* is recommended. This machine is fundamentally much like an electric neutralizer. It is a hollow bar, enclosing a cable conducting sheets on a printing press. It utilizes a 20,000 v. current, as compared with 12,000 high-tension current, with projecting points that direct the current to the passing for the neutralizer. Instead of an unpleasant electric shock, a delightful ozonic breeze is developed, which is dispersed from the projected points, instantly dispelling all static, and at the same time inviting oxidation.



## Utility Heaters

*are best—Gas or Electric*

With or without cut-offs. Made under the patents of Chas. H. Cochrane. Safer than any others—*Five-year guarantee.*

**UTILITY HEATER CO. AND UTILITY HUMIDIZER CO.**

(AFFILIATED COMPANIES)

Phone Canal 2989 . . . 239 Centre Street, N.Y.

**MILLIONS OF PEOPLE... THOUSANDS OF INDUSTRIES...**

*depend* **UPON EQUIPMENT LUBRICATED WITH**  
**CITIES SERVICE**  
**PETROLEUM PRODUCTS**

**M**ILLIONS of people throughout the country, at home and at business, depend upon equipment lubricated with Cities Service petroleum products for their light, heat and power.

Thousands of industrial plants throughout the country also depend on equipment lubricated with Cities Service petroleum products to drive their huge machines and keep the wheels of business moving.

The Cities Service subsidiaries that supply these essential services put Cities Service Oils and Greases to severe and crucial tests of 24-hour-a-day service. The oil must be *right* at these giant power plants. Failure of generating equipment due to faulty lubrication might plunge whole cities into darkness—might cripple the wheels of industrial progress.

That's why Cities Service Oils and Greases *must* be good—too much depends on their performance to tolerate anything but the highest quality.

These tried and proved Cities Service industrial oils are available for your plant.



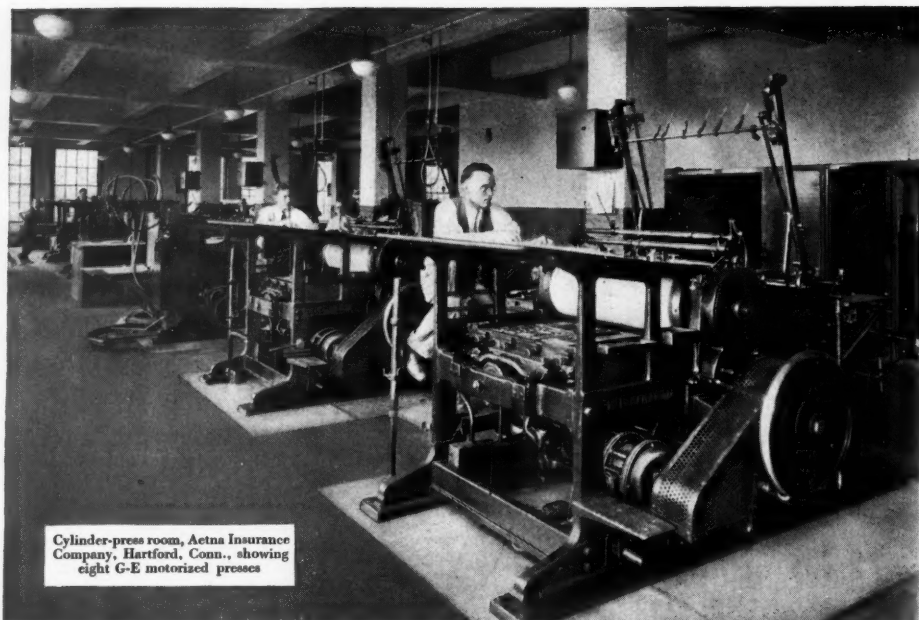
Also the services of Cities Service expert engineers who will gladly call and give you the benefit of their long years of practical industrial experience.

*Cities Service Radio Concerts, Fridays,  
8 P. M., Eastern Daylight Saving Time*

**CITIES SERVICE OIL COMPANY**  
**60 WALL STREET NEW YORK**

**CITIES SERVICE INDUSTRIAL OILS**  
QUALITY PROVED WHERE IT SHOULD BE PROVED — IN INDUSTRIAL USE





Cylinder-press room, Aetna Insurance Company, Hartford, Conn., showing eight G-E motorized presses

## AETNA'S BUSY PRESSES POWERED BY G-E MOTORS

**A**LMOST every working day, the printed literature of three large insurance companies—Aetna, World Fire and Marine, and Century Indemnity—passes over the rolls of these G-E motorized presses. ¶ Working usually on a rush basis, operating frequently on short runs at an hour's notice, these eight presses made 13,033,236 impressions during the last year and averaged as high as 93 per cent in productive time. ¶ Production like this demands that the drives always be ready to go when needed, steady and dependable whether in operation ten

minutes or all day. G-E equipment has been engineered to meet all demands. ¶ Whatever your requirements—press drive, press control, electric type-metal-melting equipment, transformers, switchboards, anything electrical—General Electric can meet them to your permanent satisfaction and good will.



Aetna Insurance Company printing plant, Hartford, Conn.

JOIN US IN THE GENERAL ELECTRIC PROGRAM, BROADCAST EVERY SATURDAY  
EVENING ON A NATION-WIDE N.B.C. NETWORK

# GENERAL ELECTRIC

SALES AND ENGINEERING SERVICE IN PRINCIPAL CITIES



# *bantam delivery*

... clicks off the mileage  
at less than a penny a mile



... *saves time when presses wait!*

WHILE presses are waiting... when proofs are marked "rush" with a big R... minutes talk in terms of dollars and cents... with emphasis on the dollars.

The Austin bantam saves these minutes... saves many minutes in the course of a day's delivery... by its speed, its swift getaway, its "parkability" and ease of handling in heavy traffic. Think how spry this smart looking little car must be... with its wheelbase of only 75" and tread of 40".

Upkeep? Look at these figures... less than

3/4c for gas, oil and tires. See how the Austin saves you truck operating expenses and truck-depreciation on the lighter jobs... how its economy will help you in keeping costs well within your estimates... and keeping estimates at a level that helps get business.

The bantam Austin is well within your price range... \$445 at the factory in Butler, Pa... send along the coupon... for further details... and nearest place where you can see the Special Delivery Austin.

THE AMERICAN  
*Austin*

AMERICAN AUSTIN CAR CO., INC. IP-930  
Butler, Pennsylvania

Gentlemen: Please send me the facts about  
the American Austin Bantam Delivery Car.

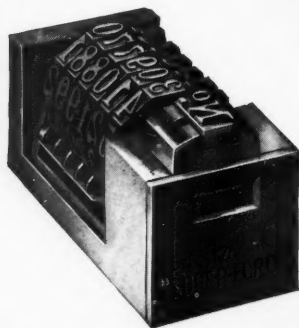
Name \_\_\_\_\_

Address \_\_\_\_\_

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# BULL'S EYE ACCURACY

## WITHOUT EXTRA ATTACHMENTS



### *The* "SUPER-FORCE" A NEW TYPOGRAPH

Right smack on the mark! That's the way the Super-Force numbers—every time. No wild misses with this machine—no need for extra fittings to keep it from skipping. There's a money-back guarantee behind the Super-Force . . . yet not one has ever been returned with a fault that attachments could correct. It's built right in the *first* place.

Take the wide, cupped ratchet, and specially shaped retaining pawl. They line up the numerals quicker than the fastest press a-rolling can strike. Not a chance for a skip. You get bull's-eye accuracy, and you're saved the added trouble and expense of extra attachments. At \$11.00 for the five-wheel model, and \$14.00 for the six-wheel, the Super-Force is way ahead in value. The regular price covers all the advantages of a machine with attachments—advantages that come from proper design and built-in quality, not from gadgets you have to buy.

Write for Catalogue No. 106—it'll explain every feature of the Super-Force as well as the entire Force numbering line. Our engineers are always available, too, for the solving of your special numbering problems.

### WM. A. FORCE & CO. Inc.

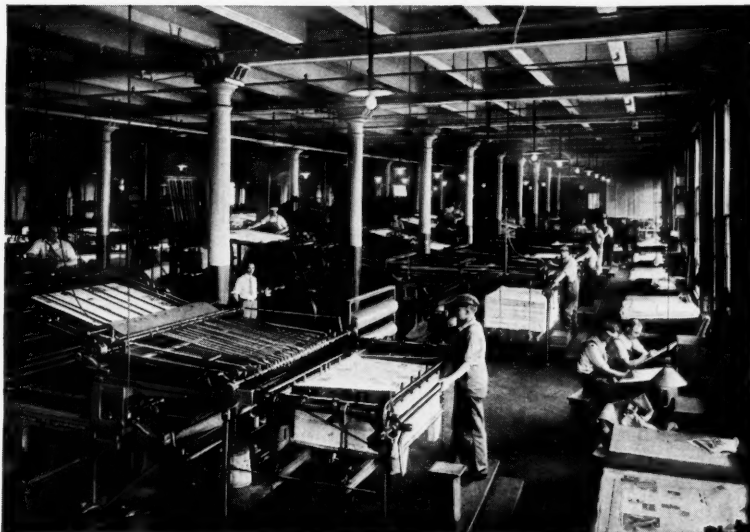
105 Worth St., New York City  
180 North Wacker Drive, Chicago, Ill. 573 Mission St., San Francisco, Calif.



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AS ONE PRINTING HOUSE SAID:  
*"It's the Simplest Things that Sometimes Work the Best"*



*Aloxite Brand Tympan Paper is being used in the pressroom of the famed International Textbook Press at Scranton—an organization of craftsmen housed in one of the outstanding printing plants of America*

HE was referring to this new idea in Tympan Paper or top-sheet—a simple, effective method of eliminating the evil of offsetting.

Here is all there is to it—

A firm sheet of specially developed paper backing of proper thickness uniformly coated with fine grains of Aloxite Brand Aluminum Oxide—a manufactured abrasive.

A sheet having thousands of tiny grains—literally points—covering its surface.

The principle is this: Any surplus ink contacting this top-sheet doesn't make any impression on a printable or flat surface.

Really there is no surface but rather an area

broken up by the myriad of points or grains.

The ink which might be carried from the sheet is sunk between the tiny valleys around the grains. Offsetting is thus eliminated.

After a run it is a very easy matter to brush the sheet clean again by using naphtha, or similar cleaner, and a stiff brush. All embedded ink is readily removed, the sheet is ready for another run.

And remember there is no added wear on plates—no shedding of the grain.

Aloxite Brand Top-Sheets are recommended particularly for perfecting presses, but their use is rapidly being extended to other types of presses.

{ GLAD TO SEND YOU SAMPLE WORKING SHEET FOR TRIAL IN YOUR PLANT }

## ALOXITE BRAND TYMPAN PAPER

REG. U. S. PAT. OFF.

*A Product of*

THE CARBORUNDUM COMPANY, NIAGARA FALLS, N. Y.

REG. U. S. PAT. OFF.

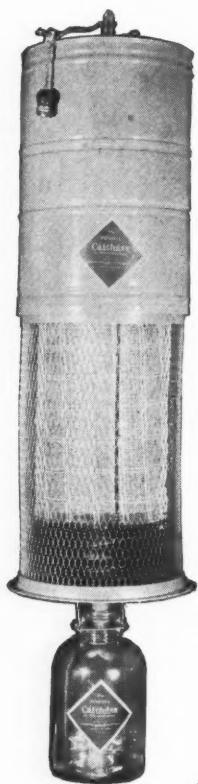
CANADIAN CARBORUNDUM CO., LTD., NIAGARA FALLS, ONT.

SALES OFFICES AND WAREHOUSES IN New York, Chicago, Boston, Philadelphia, Cleveland, Detroit, Cincinnati, Pittsburgh, Milwaukee, Grand Rapids, Toronto, Ont.  
The Carborundum Co., Ltd., Manchester, England      Deutsche Carborundum Werke, Reisholz bei Dusseldorf, Germany

(CARBORUNDUM AND ALOXITE ARE REGISTERED TRADE MARKS OF THE CARBORUNDUM COMPANY)



Lithographers and printers can now secure a complete system of HUMIDITY CONTROL AND PAPER CONDITIONING that produces perfect results at all four seasons of the year, that is in complete accord with Paper, Ink and Health, at a cost so small that it can not be duplicated by any other methods regardless of their cost by the use of



# Catchdew

REG. U.S. PAT. OFF.

## for Dehumidification

AND THE TWO IN ONE PAPER CONDITIONER  
the most practical machine manufactured

### A FEW IMPORTANT FEATURES—

1. Reduces and controls excess humidity and maintains proper amount of free oxygen for best working conditions of ink—paper—health.
2. No installation costs—operates on a few cents worth of electricity a day.
3. Requires no plant alterations, and occupies no floor space. Simply suspend from ceiling and plug into your lighting system.
4. Each catchdew unit extracts excess humidity from surrounding space. (6000 cu. ft.) Suitable for installation in any printing or litho. plant, regardless of size or climate.
5. Installed on yearly lease basis with inspection service. You know in advance just what their cost will be to install and operate.

### Practical Practices vs. Scientific Conditioning

In actual practice lithographers find it difficult to secure perfect register of colors even though they equalize their stock to manufactured weather at 45% relative humidity in so-called scientific conditioners. Because it does not allow for the pick up of moisture which the stock picks up in course of printing. The TWO IN ONE paper conditioner is the only practical conditioner manufactured that allows you to take care of this condition, by conditioning your stock in a manner that establishes a safety margin that allows your stock to take care of this pick up without being adversely effected by stretching.

For particulars write today to

**Advance Manufacturing Company, or  
National Humidity Reduction Company, Inc.**  
Louisville, Kentucky

**National Humidity Reduction Co., Inc.**  
Louisville, Kentucky

Without obligation on your part give us the following information and let us make you a proposition that will astonish you. Tell us how many presses you have \_\_\_\_\_ and how many square feet of floor space you have in your press room \_\_\_\_\_

Firm \_\_\_\_\_  
Address \_\_\_\_\_  
Executive \_\_\_\_\_

# The Monotype Unit System Makes Money for Printers



The Monotype Unit System of character measurement has been a boon to the printing industry. In addition to providing an economical method of setting all tabular matter, it has brought within the scope of machine typesetting certain classes of composition which are not within the ability of even the most expert hand compositor properly to set and to justify.

The Monotype Unit System enables the operator to set several perfectly justified columns of words in the same line, each column being justified by itself (this paragraph being an example); to mix justified columns of words, figures, letters and special characters in the same line; to intersperse vertical rules, 2- or 3-line figures, special symbols, etc.; to increase at will the body size of letters or characters, and thus automatically make the uniform word and letter spacing shown in these three parallel columns.

The Monotype Unit System makes it possible to fit copy accurately to the space to be occupied. Setting type around cuts or to irregular margins becomes a matter of profitable convenience and the utmost perfection. Printers of railroad tariffs, mathematical and scientific works, tabulated reports, and all classes of matter requiring justification of words and figures in columns and in lines, now depend almost entirely on the Monotype.

## Lanston Monotype Machine Company

Monotype Building, Twenty-fourth at Locust Street, Philadelphia, Pa.

---

A PRINTER IS KNOWN BY THE COMPOSING ROOM HE KEEPS

Set in Monotype Sans Serif Bold No. 330 and Extrabold No. 332 (New).

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# METAL

## MAKES THE PRINTED WORD

### *Why MONOMELT Delivers a Clean Sharp Solid Slug Every Time*

The Monomelt System provides absolute automatic control of temperatures—and complete automatic control of the flow and level of metal. The exclusive patented thermostat of the Monomelt unit is a scientific achievement. So sensitive is it that a 6 point slug dropped into the metal pot causes the forcing of additional heat almost instantly. It simply does not allow fluctuations in temperature. A special float controlled feed valve supplies metal at the ideal casting temperature through the bottom of the crucible into the machine pot. This is done simultaneously with and in exact proportion to the slug being cast. A constant metal level is maintained regardless of the size of the slugs or rapidity of casting. Monomelted metal is clean, well-balanced, fed at ideal temperatures, kept always at the proper level. That is why every slug is a perfect slug—clean, sharp-faced, solid.

**MONOMELT  
SYSTEM**

### *... Poor Metal Makes Poor Printing*

● Fuzzy faces, whiskers, hollow slugs, high letters, low letters, poor proofs, resetting, excessive make-ready are among the evils of poor metal. What are the causes—loss of tin and antimony, reaching the machine too hot or too cold, too low metal levels or too high, lack of control. The Monomelt System provides the solution. The Monomelt eliminates the furnace and one melting of metal. It takes slugs directly from the forms, cleans and purifies the metal as it is melted, preserves the tin and antimony, provides complete and automatic control of temperatures and feeding regardless of the speed of casting or size of type, delivers a clean, solid, uniform slug every time. Resetting is reduced to author's changes or errors. Proofreading is more rapid and more accurate. Make-ready time is appreciably lowered. Monomelt makes better printing.

● Units of the Monomelt are available for all type-casting machines—Intertype, Linotype, Linograph, Monotype, Ludlow, and Elrod—and for operation with electricity, artificial gas, natural gas, or compressed gas. Important plants throughout the United States and Canada, and many in England, Holland, France, Belgium, and Australia are turning to Monomelt. The reason is to be found in the experience of some 4,500 Monomelt users. We urge you to write us for complete information or to ask any Monomelt equipped plant for their advice.

**THE MONOMELT CO.**  
1621 Polk Street N. E.  
MINNEAPOLIS • • MINN.

### **A FEW OF THE 4,500 USERS OF THE MONOMELT SYSTEM**

**JUDD & DETWEILER, Inc.**  
Printers of National Geographic  
Magazine,  
WASHINGTON, D. C.

**THE YORK PRINTING CO.**  
YORK, PA.

**COMMANDAY BROTHERS**  
NEW YORK CITY

**EDWARD STERN & CO., Inc.**  
PHILADELPHIA

**THE MAC LEAN PUBLISH-  
ING COMPANY**  
TORONTO, CANADA

**STOVEL COMPANY Ltd.**  
WINNIPEG, CANADA

**THE WILLIAM FEATHER  
COMPANY**  
CLEVELAND, OHIO

**BEST WAY TYPESETTING  
COMPANY**  
CHICAGO, ILL.

**JAMES T. IGOE COMPANY**  
Printers of The Inland Printer  
CHICAGO, ILL.

**THE ACORN PRESS**  
OMAHA, NEB.

**THE JENSEN PRINTING  
COMPANY**  
MINNEAPOLIS, MINN.

**W. H. KISTLER STATION-  
ERY COMPANY**  
DENVER, COLO.

III

Set in  
BAUER FUTURA type  
— Medium and Light  
face. Specimens will  
be sent upon request.



# FUTURA

## A MODERN BAUER TYPE

FUTURA is generally accepted as the outstanding leader of the modern type faces. It is endorsed and chosen by the best creative minds in advertising and publishing in this country—and by the foremost typographic craftsmen throughout the world...For example:—In a recent issue of



"The New Yorker," eleven out of the twenty-six full-page advertisements employed Futura or other modern Bauer types.

III

**THE BAUER  
TYPE FOUNDRY  
INCORPORATED**  
235 EAST 45th STREET  
NEW YORK

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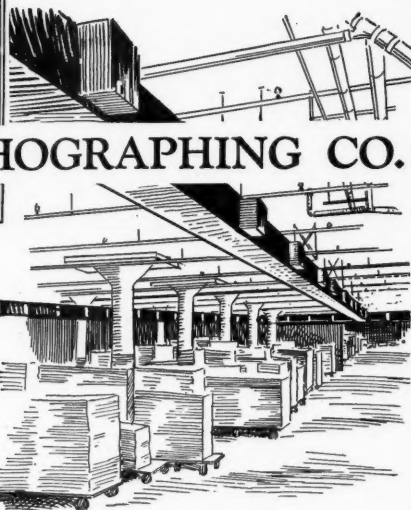
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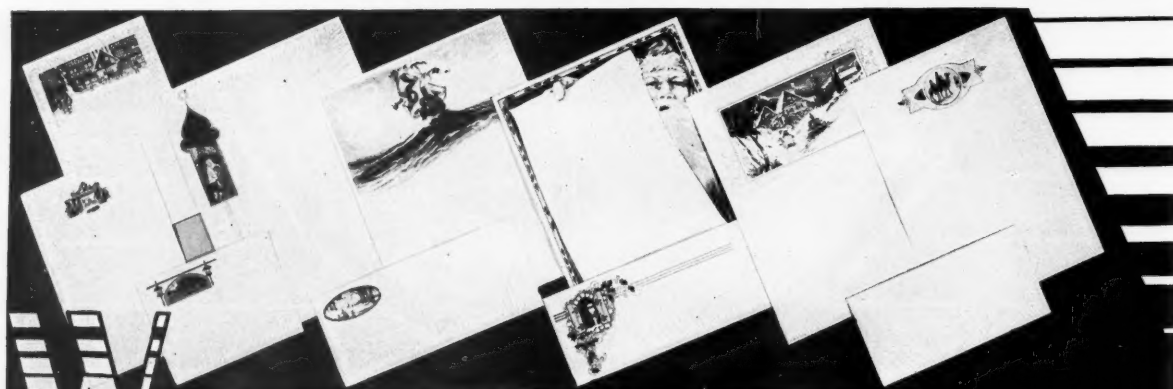
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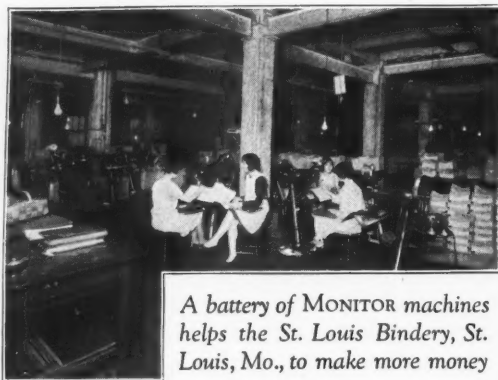
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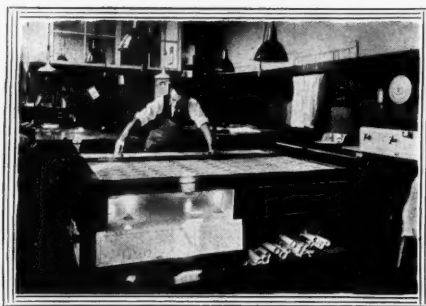
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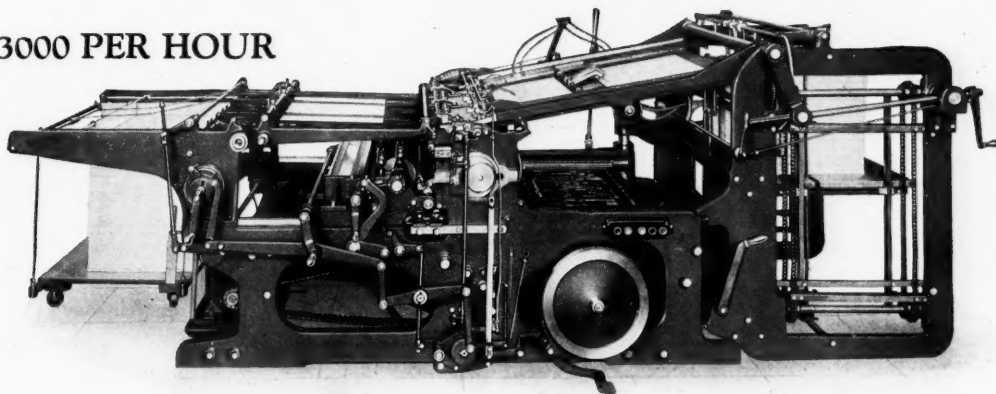
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# THE INLAND PRINTER

The Leading Business and Technical Journal of the World  
in the Printing and Allied Industries

EDITED BY J. L. FRAZIER

MILTON F. BALDWIN  
ASSOCIATE

Volume 85

SEPTEMBER, 1930

Number 6

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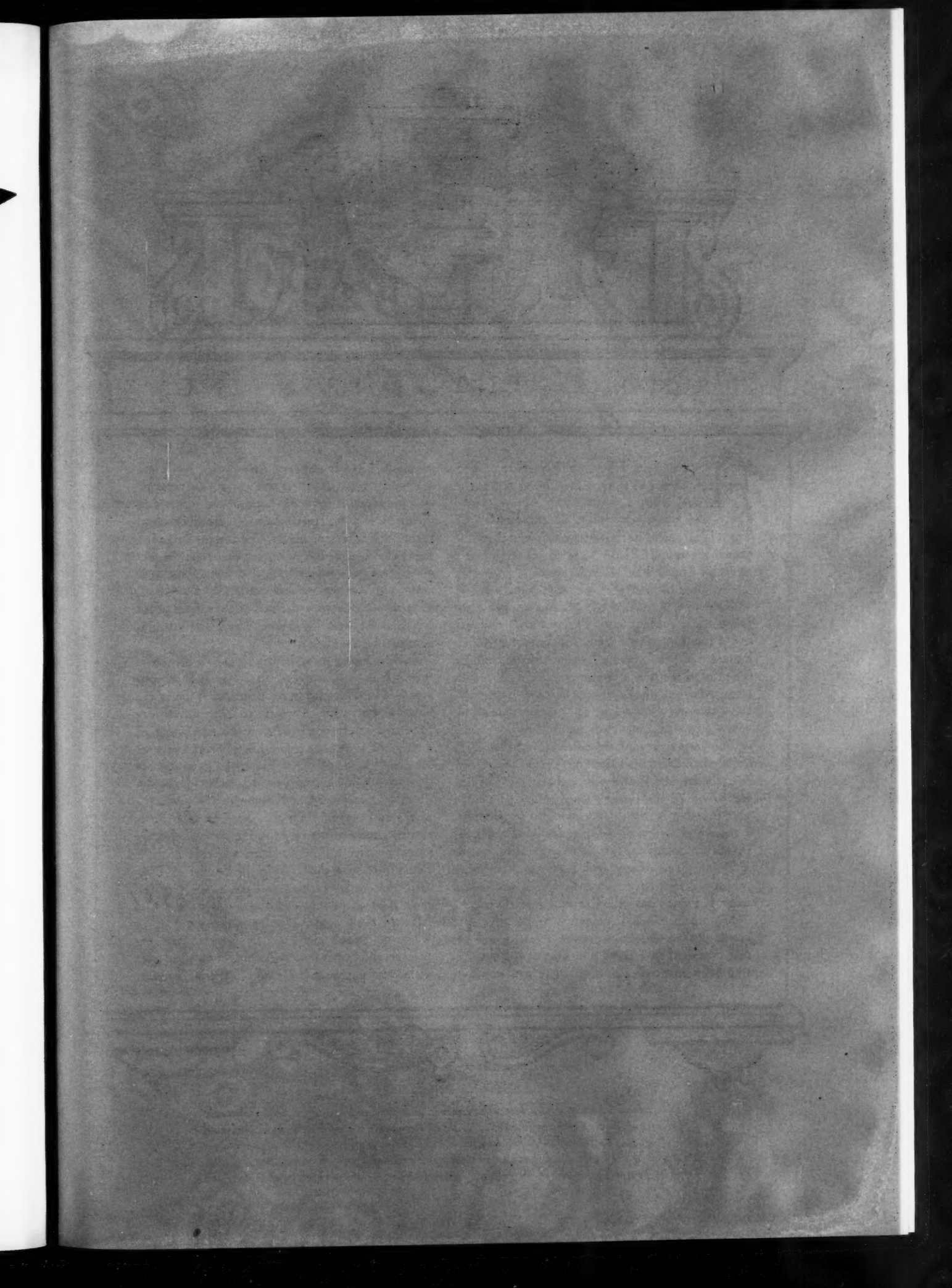
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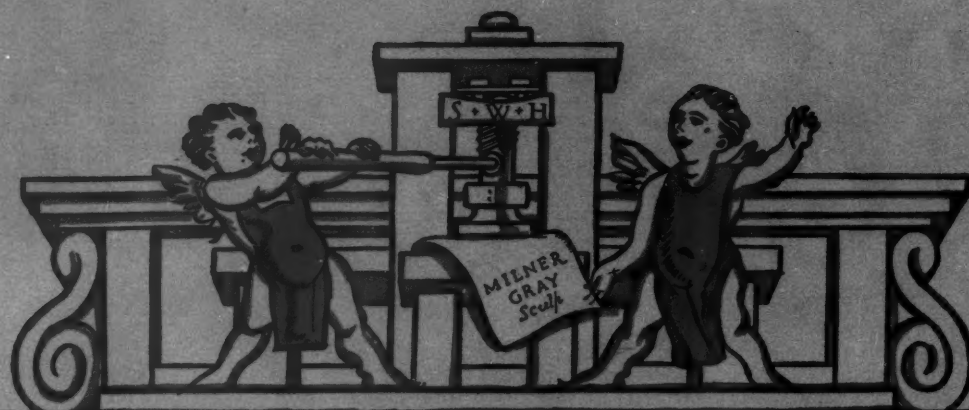
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## A MONUMENT TO PRINTING

**H**OWEVER long I live, whatever Fate or Fortune has in store, I shall never regret the day when I donned the Apron of the Craft and became a citizen of the Empire of Type. There, within the village printery that still stands the test of Time, I set the shining fount upon its feet and discovered the secret of Fame. There, amid the sound of the press and the bustle of busy feet, I learned the lesson that has since become my guiding star. There, within the old-world building whose walls still echo the embellishment of former days, I witnessed the birth of the printed word in a hundred—nay, a thousand, ways. And out of the tumult of type, paper and ink I saw the silent might of Printing passing by—unrecognized, unheeded, unharnessed.

The fleeting years have not removed that early impression. Neither Time nor Circumstance, neither Riches nor Poverty, can shake my faith in the power of the printed word. I am persuaded that Printing is still the Ambassador of Progress. I believe that within the Empire of Type most things are possible. I believe that Printing can be a Personality—strong and fearless, penetrating where no feet have dared to tread, succeeding when the voice has failed to find a ready ear.

How comes this Personality to be alive and alert, so that roaming eyes are arrested and the mind aroused to action? The answer is hidden in this Monument to Printing. Here are words of

meaning. Here is the type face distinctive. Here is expressive paper. Here are color and contrast and emphasis. Here is the hand of the writer and the artist and the craftsman made manifest. And before this trinity of talent, like the conductor of a silent orchestra, the typographer directs the layout—arranging, prescribing, and controlling. It is when this concert of coöperation is completed, when the last detail is decided and the final proof is passed for press—it is then, I say, that Printing becomes a Personality.

Such Printing lives: it cannot die. Wherever it is sent it is seen, wherever it is seen it is remembered. The Personality of Printing! This is the Creative Force beside which all other inventions fade and are forgotten. Amid the maelstrom of a mechanical age the printed word stays supreme, for the Empire of Type knows no frontiers. If yesterday it was not understood, today it is recognized and respected, and tomorrow I predict a new era: Printing shall give birth to such Progress that men will cease to count the cost, for the Commonplace will be worthless and only Distinction will survive. And within the Empire of Type distortion and deception will die as the typographer rises to power, and the Faces of the Old Masters shall again illuminate the silent space with the strong light of Simplicity. And the printer who prints merely for Profit will fail even as he who possesses Pride of Craft shall succeed.

*This splendid recital of its past achievements and present importance, and reasonable forecast of an even more brilliant future, are quite enough, it would seem, to inspire in all feelings akin to the author's when he wrote, "I shall never regret the day when I donned the Apron of the Craft and became a citizen of the Empire of Type." Reproduction, reduced, of a Christmas keepsake by the author, Stanley Hayter, typographer, of London, England*

# THE INLAND PRINTER

SEPTEMBER, 1930

The  
Leading Business and Technical  
Journal of the World in the Printing and  
Allied Industries

VOL. 85, NO. 6

## Basing Depreciation on Actualities Rather Than on a Rigid Rule

By W. J. BUIE

**W**HATEVER else the automobile industry may have done for the country, it has given it a clearer conception of the term "depreciation." The owner of a car knows that depreciation is a very large element in his cost of operation and must be taken into consideration whether the vehicle is used for pleasure or for business. This knowledge, quite common to everyone, has brought to the printer a more acute understanding of the truth that he must provide for depreciation on every piece of equipment in his plant in order that it may be replaced at stated intervals. It has also brought recognition of the fact that the only way a replacement fund can be accumulated is to include a depreciation charge in the cost of every completed order passing through the plant, and set aside the funds so accumulated for the purpose of replacement.

This rule applies to every manufacturing plant organized for continuous production, no matter what the article. It is the only plan by which the owner can continue in business and hope to make a profit on his investment. Inquiry was made of a certified public accountant some months ago as to what rule he used in ascertaining the correct ratio of depreciation for the various concerns he served. His reply was such as to make the average printer gasp for breath, and then to question whether he could have heard correctly.

The first step, said the accountant, was to determine the probable life of the equipment; that is to say, how long it would operate effectively. Many machines, he said, would continue to operate after a fashion long after they should

**The very foundation of this article is a thought vital to every printer: *Depreciation follows no fixed rule. A certain piece of equipment may have a profitable life of ten years; another may have only a seven-year life before replacement is necessary. Then, it is not enough to divide the cost of the first machine by ten and charge off that sum every year; for obviously the actual depreciation for the first year is greater than for the later years of the equipment's life. If this article persuades you to base depreciation on actualities it will have more than paid for your subscription***

have been in the junk pile, but the cost of operation, measured by their product, made them excessively expensive. The life of the equipment, then, should be limited to the period of years over which it may be expected to operate in a profitable manner for the plant.

This accountant cited delivery trucks as one of the most deceptive items with which accountants had to deal. Some trucks, said he, would perform excellent and economical service for five, six, or even eight years; others could not be operated economically after three years. In the case of the three-year trucks it was his practice to divide the original cost of the truck by six. For the first year he charged the truck investment with *three-sixths, or one-half, the original cost*, because after one year of ser-

vice *one-half the original investment was all the owner could reasonably hope to realize at resale*. For the second year he charged it with two-sixths, and for the third year with one-sixth, thus balancing the investment in three years.

If the truck was then turned in on the purchase of a new one, the trade-in allowance was credited against the price of the new truck, and the cost of this new machine was set up on the ledger at the actual cash outlay. With the more expensive and longer-service trucks the same method was used, setting up a factor based on the estimated life of the individual vehicle.

Mulling over the accountant's plan for handling truck investments, I wondered why it would not apply to printing-house equipment, and the deeper I go into the problem the more certain I feel that it is a safe rule. As a general proposition printers who take depreciation into their accounting give a four-year limit to foundry type and ten years to the general run of printing-house machinery. But are these arbitrarily fixed limits compensatory? Much depends upon the frequency of use, the delicacy or sturdiness of type faces, and the productive capacity of machines.

Some type faces, if used frequently enough to make them profitable investments, will not give four years of service. In my own experience it has been found that Caslon Old Style, for example, if used regularly, will not give satisfactory service for that length of time. On the contrary, heavy faces, such as modern gothics, may be giving clear-cut impressions after ten years. The accountant's truck rule would well apply here. Much of the foundry brass in use

today is worthless after two or three years of constant use.

When we come to the consideration of types and rules produced by typesetting machines in the plant—the non-distribution system—an absolutely different method of depreciation must be devised. Here we deal with the machine and the metal which it requires to produce its output. And we must consider not only machine depreciation, but metal evaporation by reason of remelting, lost and waste metal, and the expense of reconditioning at stated intervals. A plant with a stock of 10,000 pounds of linotype, monotype, or Ludlow metal will probably find at the close of the year that the depreciation from these sources has been in excess of 10 per cent, to say nothing of the variation in the market value of the metal. The residue on hand at the close of the year is not worth the market quotation for new metal, but rather the delivered price of old metal of its particular class. To test the accuracy of this statement try turning back some of your machine metal after it has been in use for only a few months.

Let us next examine the machinery equipment of the printing plant in an effort to determine where and when depreciation begins and what ratios should be applied in inventorying. It can hardly be questioned that the greatest depreciation occurs the first year, that is to say, a greater sum should be charged against the investment at the close of the first year after installation than in subsequent years. The reasons for this are obvious. The market value of the machine is that of a second-hand piece of equipment at the close of the first day of operation. In arriving at its true value the selling cost of the manufacturer or jobber must be deducted from the invoice price the very moment the machine goes on the floor.

The method of my accountant friend in arriving at the net worth of industrial plants applies here. Determine the possible effective life of the individual machine or appliance and then apply the predetermined factor of depreciation, the larger sum being charged off the first year and the charge lowered year by year until the effective life of the equipment as at first set up is accomplished. Should the equipment be capable of performing its work profitably at the end of that period it can be repurchased from the depreciation account and the same method may be adopted as when it was first installed.

In depreciating printing-house machinery and appliances it is, I under-

stand, the common practice to fix the depreciation ratio at 10 per cent, thus spreading the carrying cost over ten years in equal annual instalments. If the plant continues in business during the full expectancy of the machine the final result is the same as in the first method, but where the plant is sold before the expiration of that period the 10 per cent rule will not, and obviously should not, apply. In determining actual value—and the actual cash value of our equipment is what we want to know at the end of any period—the 10 per cent rule as applied to printshop equipment is not an absolute guide.

Entirely different factors are used in determining the *value* of a going, profit-producing plant and the *physical equipment* of that plant. The first includes the earning value of the plant plus the physical equipment; the second, the physical assets only. The first includes

### { A COPY IDEA }



## COURTING Your Customers

**I**F YOU will always think of your prospects and customers being as desirous of being pleased as the fair lady courted by her "Lochinvar" your business will be good. For prospects and customers are just like that.

Your printed message, like the fair lady's flowers, must be representative of your good taste. They must convey your best thoughts in the most appropriate manner.

Buying printed messages of good taste is no more difficult than buying beautiful flowers. It is only a matter of going to the right place for them.

An unusual slant for influencing orders, and a good one, from the house-organ of the Botz-Hugh Stephens Press, of Jefferson City, Missouri

the trade of the plant, sometimes called the good will—a misnomer—its records, and its reputation; the second includes none of these. When for any reason the organization can no longer command a volume of business which at the current prices is sufficient to maintain the plant and return a reasonable profit on the investment, its value is reduced to the realizable value of its physical equipment. No illustration is required to support that statement. The constant offers of such plants for sale in whole or by piece testify to its correctness.

What, then, is this thing we call depreciation? Where does it begin? When does it cease? How should it be spread over the probable life of the almost innumerable items that go to make up a modern printing plant? Ask any expert valuation engineer or accountant and you will get almost as many different answers as you submit inquiries. Apparently there are no fixed or predetermined rules that fit every plant or every situation. Many factors must be considered, and different factors enter into the determination in different plants.

The 10 and 25 depreciation rule (10 per cent on machinery and equipment, 25 per cent on foundry type and brass) is a safe one in ascertaining manufacturing costs, for there we cannot use a variant or varying ratio without disturbing our entire cost-accounting system. But when we come to the more intricate problem of ascertaining the actual, net, realizable cash value of a given plant entirely different depreciation factors must be set up, if we are to arrive at safe and satisfactory conclusions.

It may be contended that figures thus obtained are bankrupt values. But what of it? It has already been pointed out that a profit-producing plant has realizable values independent of its equipment, which may be sold independently. Combined with the equipment these assets may and probably would bring a higher price, but the value is in them and not inherent in the machines, types, or other material incident to the production of the plant's product. Neither are these assets subject to any fixed ratio of depreciation. Their value increases or decreases in proportion to the rate of dividends earned over a period of years, or may be safely based on the average rate of dividends earned over that period, but they are in no wise related to the salable value of the equipment, which, for accounting purposes in determining the actual net worth of the physical properties of the plant, is and should be an independent unit.



# Hard Times in the Printing Industry? These Printers Don't Say So!

**D**EPRESSION! Hard times! Unemployment and breadlines! Price-watching customers and price-slashing printers! My, what delightfully lugubrious topics of discussion they are! Wherever printers gather you can hear the sad tale, with variations. And, as each printer weaves his mournful thread into the conversational fabric, his eyes gleam with the satisfaction that accompanies work well done. You bet! Times are hard, and there isn't any Hopeful Harry that can convince him otherwise.

Perhaps not. Prosperity has its howlers, and they multiply when business conditions slip down from the utmost peak. The wails of printers who prosper little even in boom times are too willingly seconded by the howls of prosperous printers whose sales volume has skidded a few per cent. We Americans just cannot be moderate. We're either on top of the world or down in the depths. And so today we behold too many printers unconsciously helping to establish the general belief that business conditions are very, very bad.

This is no Pollyanna lecture. I know that current business conditions are not paralleling those of the boom years of 1928 and 1929. But I also know that the restoration of greater prosperity is not stimulated by printers who talk of hard times and curtail their own printed advertising. The real effort in favor of improved conditions is being made today by printing firms which are working hard to get orders, continuing and strengthening their printed advertising, and increasing the efficiency of their plants. What is more, such firms are finding but little difference between the sales volume for the first half of 1929 and that for the first six months of this "year of depression"!

So, if you're convinced that there just isn't any business to be secured, read the paragraphs below, quoted from letters written by printers in many different cities and states. Their plants are working full time or overtime. But there's a reason. They are utilizing every resource: Using more advertising; reducing costs of production; pushing their salesmen harder; watching customers' orders more closely! Have you taken

*NOT FOR a minute! Their plants are finding 1930 another good year, and in some cases better than 1929. But they haven't prospered by talking of hard times! Just take a tip! ♦ ♦ By MILTON F. BALDWIN*

these steps? Perhaps they will bring your plant into the full-time class!

O. T. WRIGHT, president, National Capital Press, Washington, D.C.—"Our plant has been working full time with some unavoidable overtime and a regular night shift. The personnel, however, has been somewhat reduced on account of the reduced volume. Extra efforts are being put forth by our salesmen in calling on new customers and oftener on regular customers. Our salesmen have been stressing the logical advantage to be obtained by the use of more printing to make more sales during this depression. During the dull period presses and other machines have been overhauled and reconditioned, so as to have them ready for the increase in business which is certain to come. I believe that we are now definitely on the road toward normal prosperity, and that with intelligent effort, both as to the securing of business and the economical production of it, progressive printing firms will be the first to profit thereby."

CHARLES H. MERRITT, of Merritt & Hector, Duluth.—"We are working full time—forty-eight hours a week. Our salesmen are working a little harder, and the results show an increase over the same period of last year."

CHARLES M. WINCHESTER, of J. B. Lyon Company, Albany.—"We have been working full time of forty-four hours days and forty hours nights. This is our regular schedule, and it appears as if we are going to continue with our full force through the fall and winter months. Perhaps there will be an occasional layoff in different departments, but we do not look forward to any general lull in our business. Our salesmen are on the job all of the time, with instructions to keep going even though they are met with the present-day ideas of depression. We are helping the salesmen with a direct-mail advertising campaign consisting of seven special pieces.

Four of these pieces have gone out and have resulted in our securing a number of new customers."

DONALD L. BOYD, of Wheeling News Lithograph Company, Wheeling, West Virginia.—"Our business has been good. Although it has not reached the quota we set for ourselves in the first seven months, it is nevertheless ahead of last year, which was the best year of our history. Our plant is working practically full time, which is unusual for August. While one department is taking a five-day, forty-hour week rather than the usual forty-four, another is working forty-eight hours. Our sales force remains the same as it was last year. But we have been working hard to increase the efficiency and available calling time of these men. The salesmen agreed that they could get out of the office half an hour earlier in the morning, and they are working a little later in the afternoon. We have been stressing the economy of direct mailing, particularly to those customers whose products do not have a wide general appeal; this has helped some. We are doing about the same amount of advertising that we did last year, possibly a little more, but I believe that it is of an improved character. Our mechanical efficiency has been increased. We have attempted to give the men full cooperation by buying such things as they need for efficiency and perfection in their work. We do not attempt to argue the composing-room foreman out of fifty pounds of brass rule, nor the pressroom out of a set of summer rollers. In fact we are conducting our business much as we have conducted it for the past seven years and without much supercharged effort to overcome any particular slump. May was our low month in booked orders; each month since has shown an increase. Production reached its height for the year in May and has held since, with a tendency to increase with orders."



ARTHUR S. OVERBAY, president, Typographic Service Company, Indianapolis.—“At the present time our plant is working full time, and prospects for a continuation of good business are encouraging. We have taken advantage of a temporary low in business to improve our facilities for service. During times such as we have just been going through we find that we have more time in which to analyze our business methods and policies, as well as our plant equipment, and improve them. We feel that these improvements will undoubtedly be to our advantage and prove to be time and effort exceedingly well spent when business starts on the long climb again. I have interviewed several of our larger clients, and I find without exception, where appropriations are being made for advertising, that the 1931 budgets will equal those of the big year of 1929. Our total sales for 1930 will probably be about 15 per cent less than those for the previous year. I am confident, however, that we will be able to exceed during 1931 our records for 1929.”

WILLIAM EASTMAN, vice-president, Blakely Printing Company, Chicago.—“Our plant is working full time, with a full-time night shift in the pressroom and the linotype department, and this has been the case all summer. Our business was affected by the depression, the same as most other lines, but we have overcome this by going all the harder after new business and using the spare time of our salesmen in selling new and creative printing and in suggesting revision and re-dressing of old pieces, thus building up more printing orders from our old customers. We are now preparing twelve pieces of creative literature to be sent to our customers and prospects, mailing one each month, starting with September. We believe that these twelve pieces will attract a great deal of attention and result in bringing considerable new business to our plant.”

A. B. HIRSCHFELD, The A. B. Hirschfeld Press, Denver.—“Our plant is operating full time with occasional spurts of an extra night shift. We have considerable overtime, especially in our pressroom. The thought has been inculcated in our salesmen that during a depression there is an opportunity to sell direct-mail advertising. Our creative department produces a piece of direct-mail advertising, and this is turned over to one of our salesmen, who goes out to contact prospective customers. We have increased our institutional-advertising budget, and in addition to our monthly house-organ, *Action*, we find blotters,

desk calendars, etc., a good stimulus. We are at this time under way with a type-specimen book, which we feel will be an outstanding book of its kind.”

J. HOWARD FELL, secretary-treasurer, William F. Fell Company, Philadelphia.—“The average working time of all departments in our plant measures up to that of previous years. Some sections are not only working full time, but overtime as well, while others are not working up to the seasonal average. Sales for the year are slightly off from the high point, but no more than the usual fluctuation taken over a period of years. We have had increases in advertising material ordered for fall delivery up to as high as 40 per cent. Only about 20 per cent of our regular customers are not buying up to normal, and these are awaiting the fixing of appropriations.”

WILLIAM PFAFF, of Searcy & Pfaff, Limited, New Orleans.—“Our plant has been working full time continuously this year, with all men on the job and no one laid off. Our usual sales force is constantly on the job, and we send out our regular monthly house bulletin. We also have many customers whose work repeats at certain times year after year. Our plant is efficient, average service of men in our employ is twenty-six years, and our labor turnover is virtually nil.”

ROBERT B. THOMPSON, Shackelford-Runkle Company, Chicago.—“We have been working our full force for the past year, day and night shifts, with considerable overtime. We are now planning a direct-mail campaign, and expect to get the first piece in the mails by the fifteenth of August. Business is good if you have something worth while to sell. We have had a few years of ‘easy pick-in’s,’ and now we have to work again too many of us have forgotten how.”

LUTHER J. CALKINS, president, Maqua Company, of Schenectady.—“Our plant is working full time, and whenever it is necessary to work overtime in certain departments we do it. Our working force is the largest in the history of our company. To give real service and quality work at low cost you must constantly improve your personnel, your methods of doing business, and your mechanical equipment. We are doing so, and our business is simply great.”

JULIUS S. WEYL, treasurer, Edward Stern & Company, Philadelphia.—“Our plant has been working almost full time since January 1, and our output during this period has been very little below our average. We have been rather fortunate in having acquired a number of new customers whose business has al-

most offset the reduction in the purchases of some of our old customers.”

RALPH H. WILBUR, president, The Tudor Press, Boston.—“While we have felt the depression we are working full time with some overtime to accomplish certain deliveries, and are working one pressroom regularly on a night shift. We have watched the production records in the mechanical department and have taken every opportunity to avoid interruptions and increase efficiency.”

JAMES RUDISILL, president of York Printing Company, York, Pennsylvania.—“At the present time our plant is operating full time, with the exception of the small section of unskilled female pieceworkers in our bindery. The overtime in the first five months of the present calendar year has more than offset any of the minor reductions in productive time that we have made during the past two months. Our customary small night force has continued to operate without interruption. We have increased our own advertising expenditure and added one junior salesman. Our entire sales force has been working hard to sell printing wherever printing is used. We have offered no price reductions or ‘summer rates’ to anybody. While our billings in the past two months are just a few thousand dollars behind our billings for the same two months of last year, our total billings for the first seven months of 1930 are 29.4 per cent in excess of our billings for the first seven months of 1929! We have revised our mailing lists and prospect cards, with the result that during the twelve months ending May 31 we opened 143 new accounts. During the past six weeks we have estimated on almost twice as much work as, and have entered orders for about 40 per cent more work than, we figured on and entered in the preceding six weeks. We are not down-hearted.”

L. C. BOYER, vice-president, Observer Printing House, Charlotte, North Carolina.—“Our plant is working full time at this time, and has been throughout this year and last year. Our sales are just about the same as they were last year. This, we think, has been brought about by just a little harder work. We have not particularly stressed the idea of ‘selling’ the customer on the idea of using more printing to make more sales during a depression, but we have increased our own advertising and greatly improved its character. We are now putting up a new plant which we will move into sometime in the fall.”

NORMAN T. A. MUNDER, Norman T. A. Munder & Company, of Baltimore.

—"We are using our regular force with the exception of one man. We are helping our sales this fall by adding a New York City salesman, and we are constantly writing, not form letters, but real letters. We are entering new prospects on our list and writing them good letters instead of form letters. We have increased our efficiency along quality lines, and constantly do that."

FRANK J. SMITH, president, John P. Smith Company, Rochester, New York.—"We have been busy, have worked overtime, and employ a regular night shift in one department. Our answer to your second question as to special steps we have taken to stimulate sales is one of management. By that I mean that there has been the closest coöperation and coördination of all individuals connected with us."

WILLIAM B. HALL, of Barber-Hall Printing Company, High Point, North Carolina.—"While we have very keenly felt this depression, our volume has not fallen off perhaps as much as in some other plants. We have been more aggressive in our advertising, sending out a larger number of pieces to the same list of prospects. We find, however, that more printing is being placed on a strictly competitive price basis, which we attribute to the panic-stricken prices given by some plants. We have worked full time this year with the exception of about five weeks, when we worked on a five-day basis. We are optimistic as to the fall business, although we think the standard of normal prosperity in the minds of business men is entirely too high. We have become accustomed to thinking in terms of 1918 prosperity, whereas a fairer index would be the average annual volume for the last ten years. If we had information as to what this average is, we probably would find that we are not very much below normal at the present time."

J. HORACE MCFARLAND, J. Horace McFarland Company, of Harrisburg, Pennsylvania.—"During the fiscal year ending June 30, 1930, our business fell off, as compared with the previous year, 4.2 per cent, a fluctuation which we regard as negligible. The commitments for the year just begun are fully equal to those of previous years. We have done a little more than usual in the way of preparing printed matter for our own aid, and we are at present working vigorously toward a method of using this less productive time in a fashion which will not further unsettle the printing market by low competitive prices, but rather add, as it may be worked out, to the

educational and buying advantages of the trade we work in."

EDWARD L. STONE, president, Stone Printing and Manufacturing Company, Roanoke, Virginia.—"Up to July 1 our plant worked not only full time but a great deal of extra time without putting on a special night shift. We endeavor to keep a minimum force of employees so that they may work overtime if necessary or we can reduce the hours each day if the pressure is not so great. During July and the heated period we work a half-hour less than the regular time, resuming full time early in the fall. In

recent months we have added several salesmen, who have developed quite a lot of new business without taking old business from the other printers, which of course means that the salesmen, supported by some of our advertising matter and correspondence from the home office, have 'sold' to customers the idea of using more and better printing to increase their business. We have recently modernized our composing room with steel equipment, rearranging this old department for increased efficiency, and have also rearranged and enlarged our machine-typesetting department."

## The Business Review for August

THE SUMMER season is naturally a resting time in most lines of business and is hardly a period from which to judge the trend of commercial and industrial progress. Nevertheless, the old saying that the darkest hour is just before the dawn may well be borne in mind, since, dark as the path has been, there is a bit of brightness along the horizon to lend encouragement.

The automotive industry, after a short shut-down period, has resumed operations, though on a somewhat cautious schedule. This of course means the return of many workers, which in turn will mean a return of consumer purchasing power in the communities affected. It is estimated that approximately one hundred and fifty thousand employees returned to the plants in the Detroit area, while lesser numbers returned to their places in Cleveland and Toledo.

The construction industry, which has long felt the effects of curtailment, is showing indications of revival in some sections. Los Angeles, for one instance, ranked second among the nation's cities in value of building permits issued during the first half of 1930. In Portland, Oregon, several large public and private projects are under way or in contemplation, amounting to about fourteen million dollars. Building conditions in the East remain unchanged, or, if anything, show a slight improvement over the previous month. Ohio shows a 13 per cent increase in construction employment during July as compared with June.

The resumed activity in the automotive and construction fields should bring about an increased demand for the products of the steel industry, which has for some months been limping along on the support offered by the farm-implement industry plus the aid of railroad orders and demands for pipe-line tonnage. Gen-

eral unemployment, however, is still in evidence, a decrease of 2.6 per cent in employment from June to July being reported by the United States Bureau of Labor, and a decrease of 7.1 per cent in employees' earnings.

Although 45 reporting chain-store organizations showed an increase of 2.58 per cent during the first seven months of 1930 as compared with the corresponding period of last year, the S. S. Kresge Company reported July sales off 6.88 per cent from those of July, 1929. Montgomery Ward & Company's July sales showed a decrease of 5.75 per cent from those of July, 1929, while the reports of 519 department stores throughout the country showed this year's July sales off 9 per cent from those of July a year ago. Such figures are doubtless the direct results of a curtailment of buying power brought about by unemployment and also by forced vacations.

We may well remind ourselves that this country is not alone in its widespread unemployment. Recent reports indicate that in Europe there are something like six and a half million persons out of employment.

A favorable factor in the condition of the newsprint industry is that the recession in demand for paper has been less pronounced than for most other goods. Production during the first half of the current year exceeded that of any other corresponding period with the exception of that of last year.

Of course business is being compared with last year's, which had a banner period. However, as the present recession began late in the summer of 1929, the difference from now on through 1930 will not be so great. The exercise of intelligent thinking in place of unfounded optimism will be valuable in guiding us through the fall period.

# A Monthly Analysis of Production Is Essential to Reduction of Costs

**T**HERE is a very active and successful printer who is labeled a price-cutter by his competitors. He is reputed to get his business by quoting a price that would mean a loss to those who bid against him. It is my personal opinion, after several years' observation, that the man is not a price-cutter and is not using unfair methods of competition, but that he has discovered the twin secrets of lower prices by increasing production and lowering production costs.

In order that the reader may judge whether this printer is right or wrong, a few facts about his methods of operation are herein supplied. First of all, he pays his mechanics, according to their ability, as much as they could earn in any shop; good workmen get top wages. He discounts all material bills and has an excellent credit rating. The product of his plant ranks with the average in quality and in absence of typographical errors and other defects. And there isn't a printshop in his town that can touch his record for service!

One of the policies of this printer is to bar all outsiders from his workroom; he never keeps "open shop." The only information to be obtained about his methods is through people who have worked for him. His labor turnover is exceedingly high. But the workman who makes good under the rigid requirements gets pay commensurate with his efforts. Other employing printers may say that this man is a "slave-driver" and that he operates "a sweatshop," but no one can say there is anything illegitimate about his method.

Altogether the secret of this man's success is his increased production. He probably has fewer idle machines in his plant than any other concern there. Just as a workman must produce or get out, he requires the same results of his mechanical units. With rigidly conserved mechanical equipment, his sales department is keyed to find orders for each department and the departmental unit. When a press finishes a run in this plant the pressman finds another locked-up form leaning against the frame of his machine. He calls for a porter to take the "dead" form away and lifts the

*A COMPETITOR whose bid is low is not necessarily a price-cutter. Perhaps his production costs are lower. This article stresses the importance of a monthly analysis of production ♦ ♦ By P. R. RUSSELL*

"live" form into place. His composing and makeready force is keyed always to have that next "live" form ready when needed. The same production plan is employed in the bindery with folders, stitchers, and other units.

Do you wonder that this man's hour costs are low, that the number of hours required to produce a job are fewer, and that he can quote a much lower price and still make as large a per cent of profit as printers who ask much more? Is he a price-cutter—or a producer?

There is a frequently cited biblical statement that "Ye shall know the truth, and the truth shall make you free." That is a fine text for a "sermon" to printers on the subject of production. I maintain that the secret of more profits and better conditions in the printing industry is increased production, consistent production of the units of a plant, etc. Another may say that we need to know more about cost if we would increase profits, but before we know costs of production we must be able to gage production itself correctly.

Certain of our larger printing plants—how many I do not know—make a monthly report and analysis of plant

production. Examine closely the "Production Report for June, 1930," presented in this article. It is the body of the production report for June for one of the largest plants in the country—a plant producing almost every known kind of printing. The size of the plant and its equipment may be judged from the list of mechanical units and the number of machines of each type listed. Certain items that would represent the translation of hours of loss or gain into dollars and cents, by multiplying hours by unit hour costs, are intentionally omitted from this list.

The making of such a report as this calls for a complete record of the performance of every unit. It is not difficult to record these facts in connection with the regular daily time ticket required in operating the U. T. A. or similar cost systems. The daily performance of composing machines, presses, and bindery machines is recorded in a "Machine Book." At the close of the month the daily total of ems, impressions, or signatures is added to make the monthly total which is used in the production report. And this record also shows the actual running hours each day for each unit, and the addition of these gives a total for the month to be used in the report. It is easy to see how the actual hourly production is obtained by dividing actual running hours into total production for the month.

It is impossible for a production or plant superintendent to read this report without setting in motion possible methods of improvement where needed. If the hourly production of a machine, or unit, or mechanical department for the month is below standard, he wants to know why it is. The cause of decrease is traced to its ultimate source and the difficulty completely analyzed.

The superintendent's reactions to revelations of the report are entirely

## {A COPY IDEA}

**F**RANKLY—Your printing is worth just what it earns—not what it costs. It cannot earn a profit unless the printer who has produced it has the knack of dressing it up with the character and personality of the firm that uses it. We have the talent and ability of injecting that elusive quality known as *Personality* and *Character* into your printing.

Cover advertisement from *The Ink Spot*, house-organ of the M. P. Basso & Company, progressive New York City printing firm



## PRODUCTION REPORT FOR JUNE, 1930

Mechanical or Operating Units	Quantity Produced in Month	Total Chargeable Time	Makeready and Miscellaneous Time	Actual Running Time	Standard Running Time	Production Actual	an Hour Standard*
Hand composition.....		2,478.5		2,478.5			
Linotypes (5).....	3,484,927 ems	1,008.2		1,008.2	1,161.64	3,466 ems	3,000 ems
Monotype keyboard (2).....	1,485,164	300.6		300.6	297.03	4,940	5,000
Monotype caster (3).....	1,701,602	423.7		423.7	447.79	4,016	3,800
Proofreading.....		1,013.2		1,013.2			
Platen press, small (2).....	76,600 impr.	77.6	13.3	64.3	59.19	1,191 impr.	1,294 impr.
Platen press, large (1).....	50,100	63.1	12.5	50.6	56.16	990	892
Platen press, machine-fed (1).....	107,220	71.0	12.1	58.9	65.41	1,820	1,639
Platen press, large, machine-fed (1).....	132,802	95.1	16.8	78.3	83.15	1,696	1,597
Kelly automatic jobber, 17 by 22 (1).....	198,169	98.1	22.6	75.5	78.60	2,624	2,521
Pony cylinder (1).....	96,779	105.3	22.7	82.6	59.96	1,171	1,383
Cylinder, small, machine-fed (2).....	233,602	265.1	89.9	175.2	152.60	1,196	1,530
Cylinder, medium, machine-fed (1).....	145,300	145.3	37.0	108.3	96.30	1,341	1,513
Cylinder, large, machine-fed (5).....	720,238	773.3	203.5	569.8	547.70	1,264	1,515
Cylinder, mech. (2).....	245,260	286.9	90.7	196.2	191.60	1,250	1,280
Miehle perfecting (2).....	295,291	340.3	112.4	227.9	210.92	1,295	1,400
Rotary, sheet-fed (1).....	290,490	172.9	40.7	132.2	135.11	2,197	2,150
Rotary, web No. 1 (1).....	525,400	138.5	32.2	106.3	101.03	4,942	5,200
Rotary, web No. 2 (1).....	304,301	104.3	26.3	78.0	86.69	3,901	3,510
Cutting machine (3).....		184.7		184.7			
Safety trimmer (1).....	30,736 copies	21.6		21.6			
Continuous trimmer (1).....	1,800,204	105.3	.2	105.1	74.50	17,128 copies	24,163 copies
Folder, hand-fed (1).....	518,250 signa.	133.6	13.5	120.1	207.30	4,315 signa.	2,500
Folder, machine-fed (1).....	304,220	97.7	7.4	90.3	126.18	3,368	2,411
Folder, combination (1).....	85,816	55.5	4.2	51.3	41.86	1,672	2,050
Folder, Cleveland (4).....	1,282,461	507.8	18.0	489.8		2,618	
Smythe sewing (4).....	653,814	391.2	11.3	379.9		1,721	
Christensen stitcher (2).....	3,647,348 copies	266.7	6.0	260.7		13,990	
Case-making machine (1).....	17,920	51.6	7.5	44.1	35.84	406	500
Casing-in machine (1).....	25,850	61.5	6.0	55.5	53.85	465	480
Rounder and backer (1).....	20,068	45.0	1.6	43.4	43.62	462	460
Book compressor (1).....	86,002	52.9		52.9	89.30	1,625	963
Book-cover machine (1).....	95,936	53.9	10.4	43.5		2,205	
Bindery "A".....		63.1		63.1			
Bindery "B".....		901.7		901.7			
Bindery "C".....		133.7		133.7			
Bindery "D".....		3,532.9		3,532.9			
Power embossing machine.....		35.5		35.5			
Knife-grinding machine.....	103 knives	37.8		37.8			
Foundry.....		1,220.6		1,220.6			
Mailing department.....		1,369.9		1,369.9			

\*Standard hours and hourly production rate for any unit may be determined in various ways. A test run under closely observed normal conditions appears to be a good method. An average of "actual" for three, six, or twelve months will serve. If "actual" consistently exceeds "standard," "standard" should of course be raised as further encouragement to increased hourly production of the unit. The loss or gain of standard over actual running time may be reduced to dollars and cents by multiplying hours by unit hour cost.

different. He notices on the report exhibited that five linotypes averaged 3,466 ems hourly against a standard of 3,000 ems. He says to his operators, "Let's keep it up!" He is told that this high average is due in a large measure to the excellent daily performance of certain operators. He personally commends these operators and says, "Let's keep it up!" And he goes down the line and exhorts the other operators to try to equal and surpass the record of the star performers. One plant finds it a good policy to show a monthly report on the bulletin board of the hourly average of operators of various units. Comparing an operator's average with others in most cases has the result of spurring him to greater effort.

Suppose, however, the record of the linotypes for the next month falls below standard. What shall be done? The machine book will show the record of each operator and will reveal those who fell down on production for the month. The superintendent must discover why this operator fell down in average production. A hard run of copy may explain it. In one plant the production of an operator dropped when that operator was given copy that had not been edited. The failing operator was assigned a course of study at night that taught him the rudiments of English, punctuation, etc., necessary to edit his own copy. This same plant sent its machinist to the linotype trade school at New Orleans for thirty days at its own

expense, paying him full wages. Another operator was changed from one class of work to another, the change resulting in a much higher rate of production.

If an operator proves utterly incapable of maintaining a fair hourly rate of production, a change should be made immediately. In a large plant it is usually possible to transfer a workman to other work. I believe an ambitious workman is being done an injustice if kept at a task he is incapable of doing well.

There is nothing that penalizes the production output of a printing plant more than a job of composition done by an inefficient operator. The proofreading is increased, the handman requires more time to correct and make up, there is an increased likelihood of having to



make corrections in the final proofs, and sometimes the last typographical changes must be made on the press. All the added time is a penalty because of the inefficient operator.

I am impressed with the story of a freight train that stalled on a grade although every car in the train was empty. An investigation showed that an inexperienced brakeman had set up brakes on several cars in the train. A printing plant is a series of departments—and each department a series of mechanical units—all coupled up in the train of production. If some units and some departments have “brakes set” by low production, the whole train does not make any forward progress until the brakes are released. The monthly report and analysis reveals where the “brakes” are and how they may be released.

After examining the production record of his own plant, the superintendent will not be satisfied until he determines how his hourly production averages compare with the record of the same machines in other plants. What is the other fellow doing? The superintendent of the plant described in this article has available to him the report of the huge printing organization of which he is a member, showing the production record of some seven or eight big printing plants including his own. He examines this report and finds the figures given under the caption of “Record of Press Averages for 1929.”

The average for composing machines is not given because over 90 per cent of the composition of the plants reporting is done by one trade-composition plant. The superintendent of the trade-composition plant will, however, gladly furnish hourly average figures which will serve as interesting comparisons.

The production report and its analysis are the surgeon's X-ray picture of a plant's production. The surgeon X-rays

to find the organic cause of ill health; the printer analyzes for the same purpose. One is as necessary as the other for the respective purposes.

It is obvious that the monthly production reports of a plant can be compiled into an annual report and annual

averages of production, actual against standard. The whole year's progress toward greater production in fewer running hours will be written in this report. Likewise this report will be a barometer of the annual financial statement of profit and loss appearing with it.

## Color-Rotagravure Progress on Sheet-fed Presses

By STEPHEN HENRY HORGAN

IN THE August issue of THE INLAND PRINTER is a most pessimistic article on rotagravure in colors which the editor states is a sequel to one of mine in the January issue. In that article I described a visit to the great Albert press factory at Frankenthal, Germany, to witness the demonstration of a Sadag tandem rotagravure press for four printings, three colors and black. A pile of paper in cut sheets, 50½ by 37¼ in size, was supplied to the yellow printing cylinder by an automatic feed, and before the grippers, carried by sprocket chains, had delivered the sheet on the feedboard of the second press the ink was dry. On the second press that operation of feeding the sheet to guides, printing the second color, drying the ink, and delivering on the feedboard of the third press was repeated, and so on until on the fourth press the sheet printed in register in four colors, all dry, reached a pile delivery. It appeared to be a notable achievement that may be applied to relief-plate color printing.

The managing director of the Albert company, Kurt Gans, gave much of his time showing how the tandem presses could be disconnected from the main driving shaft so as to be used in four units, in pairs, or in a three-color press, leaving one for single printing. Then the ease with which the cylinders were placed on and removed from the press

was demonstrated, which reminded one of the method used in loading heavy artillery and removing the shell.

Then I went to Paris and studied the Sadag system of photographing; retouching; making up the form of positives; photoprinting; transferring the gelatin tissue to the cylinders; etching and proofing the colors—all worked with perfect precision, ease, and perfection of register on tandem presses. Noticing everywhere in my travels a Nestlé poster entitled “Mother's Treasure,” I secured a reduced copy for the January issue to illustrate my article, as an exhibit of tandem presswork. The Sadag company of France is swamped with orders and paying dividends, I am told.

I had previously visited the works of the Osborne Gravure Company in East Orange, New Jersey, at the time this concern was installing a Sadag tandem rotagravure press. It was here that Emil Klingler was for a short time learning the business. Since then that press is being worked sixteen hours a day, and the company is already paying dividends. The insert of the Osborne company's work in the February issue of THE INLAND PRINTER, in but three printings, it will be observed, could not be secured by any other color-printing method in any number of printings.

In London I found a building built expressly to hold four Sadag tandem presses with one four-color press already installed and doing business, all of which is gratifying to THE INLAND PRINTER, which published in December, 1908, the first article illustrated with a portrait in four printings by rotagravure. In these pages since has been printed the story of Karl Klietsch, its inventor, down to and including his funeral. It was from here that the printing world in all countries has been kept informed about the progress of rotagravure in colors. It involved one of the most intricate of printing problems which we believed would be solved, and the Sadag tandem-press method has accomplished it in a decidedly novel manner.

RECORD OF PRESS AVERAGES FOR 1929

Press Unit	Percentage of Operating Efficiency	Average Impressions an Hour for Twelve Months	Hour Cost of Unit
Small hand-fed platen.....	48 per cent	1,399	\$1.90
Small machine-fed platen.....	50	1,565	1.93
Large hand-fed jobber.....	51	705	2.13
Automatic jobber.....	69	2,632	2.99
Small cylinder, hand-fed.....	60	1,309	3.97
Small cylinder, machine-fed.....	64	1,690	3.13
Medium cylinder, hand-fed.....	57	1,165	5.36
Medium cylinder, machine-fed...	74	1,433	3.48
Large cylinder, hand-fed.....	44	1,154	5.85
Large cylinder, machine-fed.....	81	1,384	4.54
High-speed press.....	63	2,255	2.67

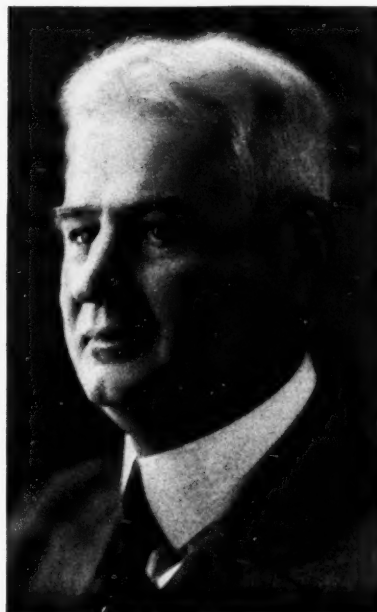
# McMath Printing Company Erects Modern, Attractive Plant on El Paso Boulevard

By COLEMAN N. EVERETT

**T**HE NEW plant of the McMath Printing Company, at El Paso, Texas, is considered to be one of the finest printing establishments located in any of the smaller cities of the United States. The building is of Spanish-mission architecture, thus harmonizing with the predominant architecture of the early Spanish settlers and the more recent tendency of border communities to perpetuate the Spanish motif in modern structures.

The problem of selecting a site for the new plant was solved when the company was informed that the city planning commission had named Wyoming Street as a through boulevard. Then a vacant corner at the intersection of Cotton Avenue, another important thoroughfare, was purchased, plans were prepared and construction started, and the building was ready for occupancy in May. Although located twenty blocks from the main business section, the McMath plant nevertheless occupies a prominent and advantageous location, as more than a thousand automobiles an hour pass the building during the peak traffic periods. The company maintains a service car for the use of customers or prospects who wish to visit the plant, and by that means disposes of any thought of inaccessibility.

The McMath plant is set back twenty feet from the curb on two sides, and



W. S. McMATH  
President, McMath Printing Company

grass, shrubs, and vines are planted on these sides. The approach from both streets gives an excellent view of the attractive stuccoed building with its red-tile roof and bell tower. It was the bell hanging in the tower which suggested the firm's appropriate place-slogan, "At the Sign of the Bronze Bell." The Neon sign, and the bell tower and windows

bordered with colored Neon lights, provide a most effective advertising medium at night. All in all the atmosphere of the exterior suggests dignity, responsibility, and quality—attributes rarely associated with the dingy-looking printshops so often hidden on side streets.

The building is constructed in "L"-shaped design, the general offices occupying the first floor of the two-story section at the angle. The second floor accommodates the private office of W. S. McMath, president, an assembly room, and the proofroom, the latter connected with the composing room by a dumb-waiter and speaking tube.

Light and air affect the human element of a printing plant more than any other factors; the composing rooms and pressrooms require the best light that is obtainable when skilled operators are using their eyes continually on close and careful work. Proper natural and artificial light is therefore of first importance. The walls, ceilings, and pillars in the McMath plant are finished in white, except for a five-foot strip to the floor, which is painted in a restful gray. A maximum amount of daylight enters through large windows and skylights fitted with special stippled, non-glare glass which provides an even, soft light for all parts of the plant. The system of artificial illumination installed was selected upon the recommendation of the



This characterful new McMath building suggests similarly unusual service and provides constant, impressive publicity

U. T. A. engineers and as a result of thorough tests by experts.

Exhaustive study was given to the layout of the mechanical plant, which comprises 14,000 square feet of space in one large room. A blueprint of the floor plant was used as a "checkerboard," and upon this were placed small pieces of cardboard cut to scale to represent every piece of machinery, every cabinet, etc., to be used in the new plant, and also equipment which would probably

Straight ahead of the superintendent is the pressroom, which is equipped with three cylinder presses, two Miehle verticals, three jobbers, and a Flexo thermo-embossing machine. At his right are the folding machines—a 32 by 44 Dexter with Cross feeder; a Cleveland, and a Mentges. Farther to the right are seen the hand bindery and delivery department, the bindery being equipped with duplicate machines for use during rush periods or to replace equipment under-

of unforeseen expansion additions may be constructed. Mr. McMath has been in the printing business in Texas for thirty-five years and in El Paso for seventeen years, and the new structure is a printing plant of such character as to make him and his employes equally proud of this tangible evidence of the company's progress.

This story would not be complete without describing how the McMath Printing Company capitalized the open-



View in composing room of the new plant of the McMath company, where the firm's workmen have the advantages of ample light, air, and space, and of time-saving equipment located for the maximum degree of efficient production

be needed in the future. The cardboard pieces were shifted about until the most practical location for every machine had been definitely determined, economical straight-line production from office to shipping platform being the goal. Then the outlets for the electric wiring, to be located in the floor, were designated for all machines and also for future equipment, and thus installations of the present and the future can be made without the expense and disturbance of reconstruction work. The actual operation of the plant seems to indicate that economy of time and motion, and uninterrupted flow of work through the plant, have been achieved to a most satisfactory degree by this careful planning.

The plant superintendent and his assistant have their desks at a location just inside the door connecting the plant with the general offices—a vantage point from which every employe in this big room is visible. By turning his head slightly to the left the superintendent has a full view of the composing room. This department uses two intertypes, a Ludlow, and a monotype stripcaster, and operates on practically a non-distribution basis. About twenty tons of metal is held in standing forms for reorders.

going repairs. The delivery department is so planned as to allow trucks to drive up to the platform and load or unload with a minimum of handling, and it is equipped with a hoist for use in handling the heavier freight.

As hard concrete floors are tiring to employes who must be on their feet all day, the company decided to cover the concrete with a top layer of asphalt. The springy resiliency of this asphalt is easy on the workmen's feet and legs. However, it was discovered that trucking of forms was more difficult on the yielding asphalt than on concrete, and the layer of asphalt has therefore been removed from the main trucking passageways.

Every possible convenience has been provided for McMath employes. The toilet rooms are large and well lighted and ventilated, and shower baths are available for both men and women. Two lots at the rear of the plant are utilized as parking space for employes' cars. This arrangement is appreciated by the workers, and it also allows plenty of street parking space for customers' cars.

While the plant has been designed to accommodate the natural growth of the business for the next twenty years, adjoining lots are available where in case

ing of its new plant to best advantage. Open house was held on May 20, and from two until ten the plant was in full operation, actual orders going through the plant for the benefit of customers and others interested in seeing fine printing produced under modern conditions. The fifty-two employes, garbed in smart green smocks, were busy at their regular positions; the composing machines, casters, saw-trimmers, cylinder presses, verticals, jobbers, folders, embossing machines, bindery equipment—all were operating at regular production speed. Over a thousand visitors attended the opening and enjoyed this glimpse of printing from the raw material through to the finished product. Each visitor as he entered the building was handed a registration card, and this, on presentation to one of the intertype operators, entitled him to a slug bearing his name. The slug served as an inexpensive yet impressive souvenir as it symbolized the character and modernity of the McMath Printing Company's business.

No employe works harder against his own interests than the man who works for them exclusively.—Anonymous.



# Factors to Be Analyzed When You Are Purchasing a Country Newspaper

**W**ITH the intention of combining everything that has previously been written on the methods of evaluating a country newspaper into one compact book, as well as including a number of new and significant ideas advanced by editors, chiefly in the Northwest, I have completed a long and exhaustive study on this subject. That which follows is a brief resumé of the topic, including some of those points which have been previously emphasized and a few new details hitherto overlooked.

The facts given here and the emphasis placed upon them are the result of the predominant weight of authority as suggested by many editors, tempered by personal experience in the buying of two newspapers and a scientific classification of answers as divulged by a questionnaire especially drawn up to determine the ideas of the Northwest editors. No minor opinions or factors are given especial attention.

As has previously been the case in research on this subject, answers to the questionnaire showed that the chief factor to be considered when purchasing a country newspaper is the field. This in itself is nothing new. But the thirty-two different methods of judging the field and its value as suggested by the editors in their answers brought to light many different opinions and several gross inaccuracies. These thirty-two methods are separate and distinct. Each method is supposed to be the predominant factor for consideration in setting the sale price on a newspaper.

Excluding the minor factors in evaluating the field, those which received most attention were: (1) the trade area; (2) competition in the field and between fields; (3) the commercial-printing outlook; (4) franchise value; (5) gross annual business; (6) the net earnings, and (7) what is known as good will.

A few of the points regarding trade area may be briefly mentioned. Attention was given to the size of the trade area; its availability, population, and prosperity; seasonal fluctuation of industry; general spirit and progressiveness of the community; religion of the community; relationship between business men and farmers; business inven-

*THE OPINIONS expressed herein represent the experience of many who have bought and managed newspapers. The ideas given may help guide you safely when you are buying a paper* ♦ ♦ By RAY MITHUN

tory of the community, and the mental attitude and prejudices of the people.

Bruce R. McCoy, acting head of the Department of Journalism of the University of Minnesota, has emphasized clearly and strongly the importance of the trade area and has demonstrated the appropriate weight that should be given it. Mr. McCoy considers the trade area to be one of the major factors of importance in determining the value of a paper. His ideas are the result of wide personal experience and a generous understanding of the problems of country journalism as gathered from continuous association with the leaders in the profession. To him the trade area is the field. It is the locality where the newspaper man may expect to do business. Consequently his slant on the trade area takes into consideration the geography of the section and also the people who inhabit it. Coverage of the field, or possibility of coverage, is a matter of paramount importance. The greater the area from which the merchants of the town might draw their business the greater is the value of the paper in that locality.

## {A COPY IDEA}

### Look at the Record!

**Just look at the record of splendid results which good printing has accomplished in the fields of sales promotion . . . then decide to do some . . . or MORE . . . of this promoting in your own sales department. But first examine the record of this organization before signing up for the season 1930-31.**

From a blotter by The Biddle Press, the well known direct-advertising printing concern of Philadelphia

In demonstrating the topic, Mr. McCoy draws a map of the territory surrounding the town where the newspaper is situated. He divides it into townships and natural localities, known as secondary centers, where the farmers have settled, and then proceeds to analyze the picture before him. If the town in question draws trade from a large number of the smaller communities and if it serves the surrounding country almost exclusively, the trade area is a valuable one where a paper may well prosper.

The business men will be serving a large territory under such conditions, and it will be the duty of the newspaper to demonstrate its worth by displaying a subscription list which reaches almost every family in the trade area. If such is the case the newspaper will be able to retain for the merchants of the community the trade which they naturally possess, and will perhaps be able to make inroads into the trade area of competing towns. This benefits local merchants directly and the newspaper indirectly.

To most editors the chief important factor to be considered in determining the value of the field is the competition. Distinction must be drawn between the competition within the field and that which comes from outside the field. Today there is an ever-growing danger that the greater, more powerful competition will come from a source outside the immediate trade area or paper field.

As a general rule, if a newspaper man is told that there are two newspapers in the town in which he is contemplating buying a plant he will stay away from the place. Many authorities believe that this tendency will better the status of the country editor. Mr. McCoy, in his recent article in the *Journalism Quarterly* on "Competition and Consolidation in the Community Weekly Field," says: "The future for newspapers in the strong trade centers is much brighter



than ever before. Far from indicating a decline in the power and influence of the country newspaper, the reduction in the number of weeklies presages for the country press at large a new era of prosperity and service." Further enlarging on the same subject in this article, he continues: "Newspapers of the primary center are coming into competition with those of the smaller centers in the same trade basin. The number of county editorial associations is decreasing, largely because the larger newspaper publisher in his organization efforts now recognizes smaller publishers as stumbling blocks to his expansion."

Some editors put so much stress on the competition in a community that it becomes a substitute for the all-inclusive term "the field." This fact is especially true of editors who are at present operating in a two-newspaper town. Numerous proprietors have declared that they will not consider buying a newspaper in a two-paper town if the population of the place is less than three thousand.

Queer as it may seem at first thought, other owners have expressed an opinion directly opposite to that just mentioned. The Newspaper Work department of THE INLAND PRINTER for January of 1930 carried an article on this topic, entitled "Considering Consolidations," which said correctly that "It is hard to satisfy a clientele that a newspaper or printing concern is not 'holding them up,' where the field is thus consolidated and dominated by one individual or plant." Many editors find that business will thrive on decent, live competition which makes the owner hustle to do his best. In such cases competition merely acts as a good stimulant, producing the best results because of additional effort.

However, those factors which favor the presence of competition within the field are much less important and much more easily to be discounted than are the prominent objections to competition within the field. Speaking from personal experience, and placing most of the emphasis upon the opinion voiced by most newspaper men, it would be only right to declare that competition is one of the biggest items to be considered in buying a country newspaper, and the presence of it within the field should discount tremendously the sale price of the plant.

Competition between fields is a point of consideration mentioned by a few editors but generally overlooked by most of them. It is a factor worthy of greater thought today than was the case in the past. As a general rule the prospective buyer needs to worry only about com-

petition within the field, but today, as a result of increased speed of communication and cheaper methods of transportation, competition between fields is fast coming into prominence. This fact is especially true when considering the commercial-printing department of a paper.

The only insurance against encroachments on the part of dailies, magazines, and printshops for the business in the territory between two fields will be the strengthening of the national organization of community-weekly owners. Then the contingency may be eliminated.

Undoubtedly the commercial-printing department is one of the two or three major factors to be taken into consideration in determining the value of the country newspaper. In fact some newspapers receive over half their annual gross earnings from that source.

The answers to the question, "What percentage of your yearly income is attributable to the commercial-printing department?" on the questionnaire that was sent to editors in the Northwest, varied from 10 per cent to 75 per cent. The mode on this question was 25 per cent, while the median was 30 per cent, with a greater range of difference above 30 per cent rather than below that level.

Many people, when contemplating buying a newspaper, fail to study the possibilities for commercial printing in the field. They unknowingly give too much weight to newspaper production, which in most well regulated shops is treated only as one of the numerous jobs which must be turned out by the plant during the course of the week.

Admitting the importance of examining the details connected with the volume of commercial-printing production, the would-be purchaser must also look at the prices which the patrons in the field are accustomed to paying. If the field has been abused to such an extent that it will take years of steady and consistent effort to bring it back to normal, the price of the paper should be reduced to a considerable extent.

Especially important is the point of printing business brought in from the outside, in a field that has been overworked. This additional business is deceptive, for the possibility of enjoying the business if a transfer of ownership is made becomes highly problematical. Another matter of extreme consequence in determining the value of the commercial-printing department is the closeness or the infringement of competition, especially from the larger cities. Forty-four per cent of the editors answering the questionnaire wrote "Yes" after the

query, "Do city printshops materially affect the income of your commercial-printing department?"

Such answers are an indication of the trend of the times in some sections of the country where the large printshops are sending salesmen into the country and soliciting orders from the smaller towns. Generally the local newspaper is not able to compete with the large shop, for it has neither the facilities nor the volume of business to warrant the lower prices which the city shops accept.

State press associations are also doing some very good work in this field by helping to eliminate the outside competition of city printers and uniting the country papers so that their orders may be pooled in centrally located plants, where the volume of business thus obtained warrants a cheaper price which enables the community paper to meet the larger shops on their own ground. However, it is not wise to depend too much on the help obtainable from the state association when setting a price on the newspaper. Those who buy should weigh heavily the actual condition of the commercial-printing field and estimate its possibilities, discounting generously on an unfavorable outlook.

The phrase "franchise value," which has been borrowed from the public-utility field, is used by many editors to cover what is commonly known as the field. This term has, however, been grossly misused. It is, according to John H. Millar: "A rather new element in newspaper valuation, often not clearly set apart as a separate item. It is one that has become of especial importance in recent years, in which the normal condition has now become one independent newspaper to a town instead of two or more competing political organs.

"This new consideration is the franchise value of a newspaper field. It is, I believe, a more important consideration than are the plant and circulation combined, for if the plant and circulation are not what they should be the faults can be corrected. But if the field is not right the fault is irremediable: the field is there to stay."

To illustrate this point, Mr. Millar points to the case of Paul H. Appleby, publisher of the Radford (Va.) *News Journal*, declaring at the time, "A fairly good single newspaper is worth much more than the sum of the sales values of two competing papers." Mr. Appleby bought and merged two weeklies, one of which was doing \$11,000 a year gross, the other \$9,000. For the two he paid \$10,000 apiece and then added \$2,500

for working capital, making the total investment \$22,500. After Mr. Appleby finished the negotiations and obtained exclusive possession of the field, he made this statement: "I think I made a good buy, though some newspaper men in this section believed me to be crazy. I would not sell for \$35,000."

This additional unearned increment is what Mr. Millar considers to be the franchise value of a newspaper. It is the privilege of enjoying the field alone. To put it in Mr. Millar's words: "The excess value does not come from circulation; in fact, the circulation of a merged paper is usually less than the combined circulation of those that preceded it. Instead, the excess value that the single merged paper has over two or more that preceded it is franchise value. It is the value—and a very real one it is—of being alone in a good field. Risk is less. Ten per cent income on such a property may be better than 15 per cent on a more hazardous competitive one."

As Mr. Millar views the situation, \$10,000 plus \$10,000 is not \$20,000, but \$35,000. In this case the consummation of a successful merger has enhanced the value of the newspaper to the extent of \$15,000 worth of franchise value. Such a line of reasoning is absolutely correct and logical, although the actual, tangible property is not visible.

However, Mr. Millar makes a grave mistake by confusing his terms and declaring, "There is close analogy between an only paper in a good field and a public utility, particularly a telephone company." His loose, general use of the term "franchise" is a misnomer, leading to confusion of facts. It is in fact improper to class the two under the same heading, for they are extremely different, both from an economic point of view and a legal standpoint.

From an economic viewpoint it is evident that the notion of a public utility is made up of two ideas: (a) the idea of monopoly and (b) the idea of necessity. Both must be present in order that an industry may become a public utility. Neither alone will suffice. Newspapers are legally not subject to the same regulations as govern the public utilities. Public commissions do not determine the capitalization of the community newspapers; they do not regulate security issues; they do not appraise the plant and set a value on the industry; they do not determine the rate of return or the rate base, nor do they supervise expansion and the expenditure of money for improvement. Commissions are not established to scrutinize the prudence of

investment. In short, it is fallacious to compare a public utility and a community newspaper in the sense of their respective franchise values.

A franchise gives to a business immunity from a specific burden or an exemption from competition, or grant of a particular privilege. It is a constitu-

### {A COPY IDEA }

**NORTHFIELD NEWS**

Week in and week out, it is a power. NORTHFIELD NEWS covers the field—and circulation is the big factor to consider in buying advertising space. Your message will be given an attention drawn to a paper actually made up and well printed. The NEWS enjoys the good will of its subscribers who take pride in the fact that it is called "Northfield's Most Wonderful."

**When You Need Anything in Printing or Publicity**

**VOTE FOR THE**

**NORTHFIELD NEWS X**

(Prepared, ordered to be inserted and to be paid for by Herman Roe, Publisher)

Timeliness is of course the outstanding point of interest about this card of Herman Roe's, the original of which is approximately twice as large and printed on yellow stock

tional or statutory right enjoyed by an industry and giving it entire control of a definite field. Certainly no newspaper in the community-weekly field may lay claim to any such privilege or immunity from active competition.

There is another mistake which has been made by Mr. Millar in comparing the franchise values of public utilities and of country newspapers. Regulatory commissions today do not allow public utilities any consideration for franchise value. The courts of the country have consistently thrown out the requests of the utilities to have franchise value capitalized in a consideration of a proper rate structure. According to Glaeser in

his book on "Outline of Public Utility Economics": "In earlier discussions of franchise it was usually contended that substantial allowances should be made in rate cases. It was argued, since franchises were property and taxed as such, that their value should also be included in the rate basis. This argument was not accepted by commissions. It is now only current practice to include expenditures for franchises in organization expenses."

Consequently we see that Mr. Millar was wrong not only in declaring that the franchise of a public utility is like that of a newspaper, but also in giving the impression that the franchise of a public utility is treated as an asset. This argument is especially true if applied to the common indeterminate franchise which is being used in most states today. To obtain a franchise a public utility must first present a certificate of public convenience and necessity. Certainly no newspaper is required to obtain a certificate declaring it to be both a matter of public convenience and absolute necessity that it establish a business and function in a community.

Nor does a public utility gain any monetary value from its franchise if the business is being sold. Under indeterminate franchises the municipality is given the option to take over the business at any time and operate it as seen desirable by the citizens of the community. Contrary to public-utility practice, the franchise of a newspaper, as Millar terms the factor for consideration, is an element which carries with it a definite pecuniary value. But the people of the town are not given the right to assume management of the concern at any time, as is the case in the utility field.

Certainly this brief sketch of public-utility franchise values will suffice to show that a mistake has been made in comparing it with any of the elements of newspaper valuation. What Mr. Millar should say is that a certain definite, real value should be attached to a newspaper which occupies a field alone, and that the prospective buyer should be willing to pay an additional sum for the privilege of occupying that field. But the payment of such a sum will not guarantee the buyer against the possibility of competition. It will merely be a payment giving to the purchaser of the paper the right to enter the field unmolested for the time being.

Newspaper men who declare that their plant has a certain franchise value should change the wording of these statements. Consideration of the value of the plant should center in the field,



the competition, and the monopolistic possibility of the paper, instead of in the franchise value. Then there will be no misrepresentation of the subject.

The questionnaire sent to editors in the Northwest contained this question: "Do you agree with the often-quoted statement that 'A weekly newspaper in a prosperous and normal community is easily worth its average annual gross business'?" Only one editor—who answered the questions in a slipshod manner, marking some of them and leaving out others—placed the word "No" after this question. The replies are in exact accord with those which were received by Farquhar quite a number of years ago when he was completing an inventory of opinion in the state of Iowa.

According to an article by G. L. Caswell in *THE INLAND PRINTER*, "A major part of the replies indicated that the publishers used their gross annual business as their best barometer of newspaper value." Further continuing in the same article, Caswell concluded by saying, "While this is an old and a long-established method with many old-time publishers, it is in our judgment still the most dependable of any yet devised."

Of course there is no absolutely definite reason why newspaper men have used this measure in the past and why they are continuing to evaluate their papers by this method during the present period. Certainly no simpler plan exists. If it works out to the satisfaction of both the buyer and the seller, then it doubtless cannot be ignored. It might be used as an effective check in balancing results determined by other methods.

M. C. Moore, newspaper broker, Beverly Hills, California, while speaking before the National Editorial Association, stated: "Most all, if not all, old methods of valuing a newspaper property have gone by the board, as the demand for going properties is far greater than the supply. By 'going' I refer to properties with established records of earnings over at least three years. Buyers are today hard-headed business men, willing to pay a good price for a property that is producing a reasonable return on the selling price."

Another statement expressing much the same sentiment was made by W. E. Page, president of the R. W. Page chain of southern newspapers, in an address on "Newspaper Consolidation and Valuation." He said: "It is better business to buy on the basis of the return on the investment, rather than on any hypothetical rule worked out by some newspaper economist. In purchasing a losing

proposition, the publisher simply has to use his judgment as to possibilities. A newspaper not making 20 per cent on the investment isn't getting what it is entitled to receive."

Many newspaper men are of the opinion that the sale price of a paper may be determined solely by considering the net earnings of the year as a certain percentage of the true value of the plant. Thus, if the newspaper buyer believes that a paper should pay 20 per cent on the investment, and the paper shows a net earning of \$2,000 for a year, the value of the plant would be \$10,000.

Bruce McCoy is of the opinion that a newspaper should pay its owner a 25 per cent net income a year on the investment. He declares that many of the best business men in the field hold that a plant should pay for itself in three years; in other words, the net income would be  $33\frac{1}{3}$  per cent. These figures, however, are a great deal higher than those proposed by the general run of newspaper men of today.

Answers to the question, "What do you think the yearly real net earnings, deducting salary, depreciation and interest on investment, etc., of a \$15,000 plant should be?" ranged from \$750 to \$15,000. Of course either of these two extremes is absolutely absurd. Any entrepreneur who will accept a net income of only \$750 a year on a \$15,000 investment is wasting his time, and, at the other extreme, a plant that pays 100 per cent a year on the investment is a dream only to be realized in the imagination.

Yet it would be a good idea for the prospective buyer to keep this point in mind in determining what he will pay for a newspaper. By so doing, the buyer may determine how many years it will take him to pay for the plant. Likewise it will enable the buyer to determine whether the present owner has fully established the concern on a "going basis."

Under normal circumstances an enterprise in this period of development realizes a time when the operating costs exceed the operating revenues. This is a natural stage of development. But the newspaper must progress beyond this stage to become valuable to the owner. Consequently the plant must emerge from that period where it is acquiring a "going business" to that point where it is a "going concern" in order to be a paying proposition to the buyer.

One more difficulty arises from this proposed method of determining the value of a country newspaper by capitalizing the net earning power of the plant. The managerial ability of the

owner may be so widely different from that of the buyer that the net income as earned by the present holder of the property may be no criterion whatsoever of the amount of money which the buyer will be able to earn. Again, the owner may be a person commanding great respect and admiration within the field. The buyer may not be able to acquire this standing, nor is he able to buy it when purchasing the plant. Consequently the net earning power of the plant may change immediately upon a change in ownership.

Good will is one of the most difficult factors to evaluate in determining the sale price of a country newspaper plant. Everyone is of the same opinion—that a newspaper has a good will which is to be valued and added to the purchase price. But how much shall be allowed?

To demonstrate the common conception of good will and how little it is understood by the ordinary man, the St. Paul *Dispatch* evaluation as set by the underwriting company may be cited as an example. According to D. H. Brown, \$4,000,000 was set as the value of the good will and the Associated Press franchise. When asked what method he used in determining the good will of the business, he declared, "I merely added the \$4,000,000 to the value of the newspaper to make the statement balance."

More than nineteen different methods were cited by Minnesota editors in answer to the question "What method would you use in evaluating the good will of your shop?" According to proper economics, the value of good will may be tersely defined as that portion of the total value of a business undertaking which may be imputed to the patronage that the particular business has enjoyed. Usually, in purchase and sale transactions, the element of good will—the disposition of customers to return to the old stand—is paid for as a right.

Perhaps the most competent authorities agree more fully on this one idea in considering the value of good will than on any other point, namely, that the subscription list is the best criterion in measuring the value of this factor. According to *THE INLAND PRINTER* of February, 1930, "Newspaper subscriptions have been regarded as a basis or evidence of the good will of the publication" by editors of the country, this apparently being a most general practice.

Northwest editors, in answering the question "How would you evaluate your subscription list?" gave almost as many different answers as there were editors. It would seem, from having compared

the answers of many authorities on the question, that every subscription list must be valued in accordance with the particular field in which the newspaper is situated. Few if any editors would be willing to pay for a subscription which is not paid up or paid in advance. The general consensus of opinion on the subject is that a delinquent subscriber is absolutely worthless if not a direct liability to the paper.

Delinquent subscribers are an especial liability because of the trouble they cause. A buyer of a paper derives no benefit from them, yet when he cuts them off the list they generally become angry and denounce the editor. Thus a new man in the field, desiring to have a paid-in-advance subscription list, may create the animosity of the community by attempting to carry out his plans.

In considering the value of the good will of the paper by giving especial attention to the subscription list, buyers should be extremely careful in agreeing on a price if the list has been built up by campaigns or if it has received any "ballooning" whatsoever.

Important as the field may be in purchasing a country newspaper, the buyer must also consider the newspaper itself in order to determine a fair value of the property. This problem does not create as much difficulty as the valuation of the field, nor is it as important a feature in setting the price on the paper. Practical newspaper men should find but little difficulty in agreeing on the value of the physical plant and equipment.

Chief among the features of the newspaper itself which are worthy of consideration is the equipment. Second to that come location of the plant, the building itself, and the books of the newspaper. Over and above everything, when considering the equipment, a prospective buyer must guard against overequipment. Underequipment is easily remedied, but an excess is a direct liability which should be avoided if possible.

When a final analysis has been made and it is time to set a price on a newspaper, Mr. Millar's statement should be remembered: "A newspaper is in the main the sum of two quantities: a field plus a man. What the man who is retiring has done there is important indeed, but it is less important to the purchaser than what he can hope to do."

The future, as foreseen by the purchaser, after discounting every possible contingency that may subtract from the desirability of the enterprise, is the one predominant factor to be considered in buying a country newspaper.

## Solving a Difficult Advertising Problem With the Right Printed Pieces

**P**ERHAPS you have run across them during the past year yourself—the blotters and folders advertising the Houston Stamp and Stencil Company. They represent the answer to a complex advertising problem.

A series of attractive folders and blotters was prepared and mailed at three-week intervals. Each portrayed some one item or a number of items—not from the manufacturer's viewpoint at all, but from the standpoint of the busi-

**let modernize your shipping department**  
Illustrating, saving address, list departments—completing complete that could be created by a more efficient shipping department, first time, getting error, and lightening the burden of your shipping department by equipping it with the modern insurance label at the bottom.

**Save time . . . prevent error**  
Two things can never be recalled: wasted time; an unpleasant controversy. Both lose money for a business firm. Increase the efficiency of your organization—save precious time, prevent costly and injurious errors. Do that . . .

**Efficiency at Your Finger Tips**  
Errors and omissions are costly. Minimize them with better, faster, more efficient office equipment. Increase the efficiency of your office with the new rubber stamp. The only \$1.25, and more money than the cost.

**Prevent Misunderstandings**  
Use rubber stamps. Think of it in your own business—when you are away from the office, the rubber stamp is the only way to prevent misunderstandings. Use of rubber stamps, too, prevents confusion, and saves time. The stamp shows, the card.

**Courtesy**  
Take the little stamp above. It carries a welcome, personal touch, and eliminates the inconvenience of having to wait to sign your mail. Its cost is only \$1.25.

**THE HOUSE OF BUSINESS HELPS**  
Fairfax 3359  
Houston Stamp and Stencil Co., Inc.  
811-815 Fannin - Houston

A few pieces of a direct-mail campaign which was not only successful but elicited very warm praise from E. St. Elmo Lewis. Produced by the Rein Company, Houston, Texas

Twenty-two different types of products to be advertised, many of them seasonal! Listed as prospective customers for one or more of these classifications you will notice practically every type of business or profession. The unit of sale is rather small, so the sales expense must necessarily be kept very low.

That was the problem before the Houston Stamp and Stencil Company, Incorporated, and the firm brought its problem to a certain establishment out on the western side of town to see what could be done about it.

ness establishment that was to use them. Not how they are manufactured, but how they save time and prevent error in a modern office. The keynote of the campaign was "Save time, prevent error." Each item offered for sale by "The House of Business Helps" was prepared from this standpoint.

Each piece pointed out how some item could be put to practical use in the prospect's office or factory or shipping room. And, particularly in the case of the blotters, the reminder had the habit of hanging around for a while.



The campaign was successful. Not only did E. St. Elmo Lewis, advertising and merchandising counsel to the association, single out the campaign from many and praise it, but it was successful in a more practical way: The Houston

Stamp and Stencil Company, Incorporated, experienced a healthy increase in business. After all, in advertising, that is the whole story.—*From "Reinproof," house-organ of the Rein Company, a leading Houston printing firm.*

## One Way of Avoiding Unnecessary Lawsuits

*These discussions of legal problems for the benefit of the printer appear regularly every month*

By ROSS DUDLEY

THE OWNER of a printing shop and his former employe glared at each other as they sat at opposite ends of the counsel table in the city court and listened as the attorney for the former employe, the plaintiff in the action, made the opening statement to the court. The judge, as he glanced over the complaint and answer and listened to the remarks of counsel, saw that the facts of the case were as follows:

The plaintiff in the action was an experienced printer, who was hired as a business manager by the owner under an oral agreement that in addition to his salary he should have a share in the business. The plaintiff claimed that the defendant had promised him a one-sixth interest in the business and that under such agreement he had worked for a period of three years. This would of course entitle him to a one-sixth part of the net assets of the business, and it was for the reasonable value of this, amounting to \$800—one-sixth of \$4,800 worth of stock, equipment, fixtures, etc.

—that the former employee was suing. But the defendant claimed that he had promised the plaintiff a one-sixth interest in the profits as long as the plaintiff should remain in his employ. Under this interpretation the former employee would not be entitled to a judgment, as it was admitted that he had been paid his share of the profits.

There were no witnesses to the oral contract except the parties themselves, and absolutely nothing in writing. A cross-examination failed to shake the story of either the plaintiff or defendant. The trial judge finally decided that the plaintiff had failed to prove his case by the preponderance of the evidence, and gave a judgment for the employer. The attorneys for the plaintiff promptly appealed the case to the district or superior court and demanded a jury trial. The good men and true of the jury listened to the evidence, deliberated for the length of time that it took them to walk across the hall to the jury room and sign the verdict, and came back to

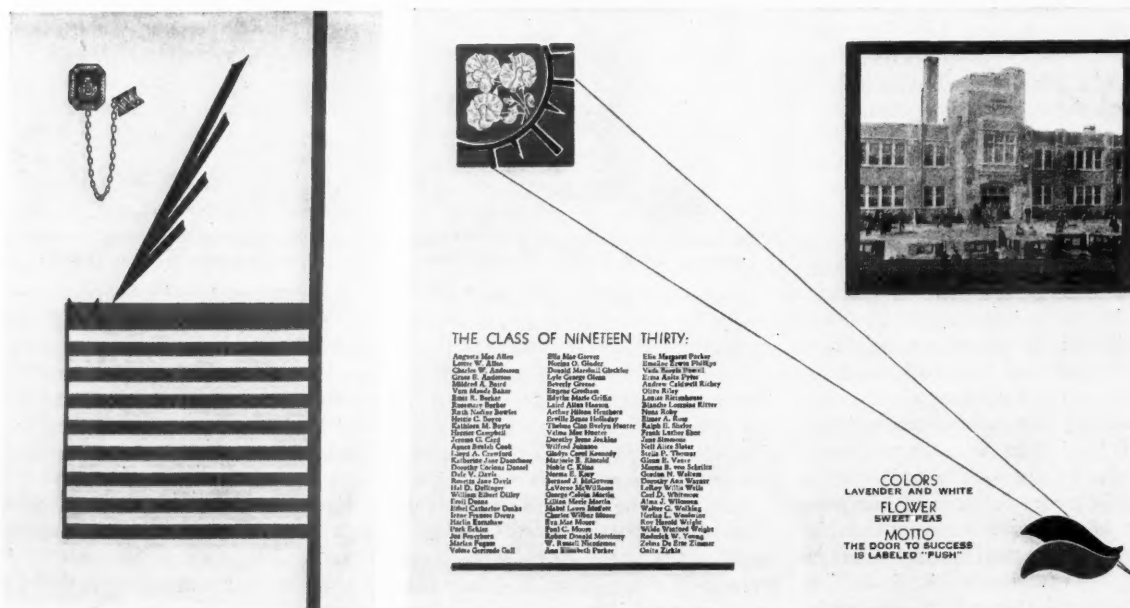
the court room with a judgment for \$800 for the former employe, which, together with court costs, the owner paid.

Assuming that this was the correct judgment, both parties lost their time and attorney fees, and the employer lost the court costs in addition. If the judgment was wrong, he also lost \$800.

This case illustrates one of the greatest factors in the manufacture of unnecessary lawsuits in the business world today—namely, oral agreements, generally unwitnessed and indefinite. Ten minutes' work in drawing up a contract stating the terms of agreement would prevent lawsuits in the large majority of cases. Cases that are clearly one-sided are generally settled out of court.

In dealing with customers the up-to-date concern has regular printed forms adapted to its particular business and giving the fullest protection under the statutes of that state. Unlike the eyes in the popular song of a few years ago "that don't mean what they say," the written contract should very definitely state what it means and contain all the important provisions of the agreement.

The fact that the printer insists on the agreement in writing should not give the other party the idea that the printer thinks he is crooked and wants to "hog tie" him. It should be pointed out that by having the transaction in writing there is less opportunity for disputes, as the rights and liabilities of each are clearly set forth. A few minutes spent at the time the agreement is entered into will save time and money for both of the parties concerned.



**Title page and center spread of commencement invitation. Original, in colors, by the Etrick Printers, Dodge City, Kansas**

# Playing a Jolly Tune on Your House-Organ May Be the Most Profitable Policy

By OTIS R. TYSON

SINCE the theme of the story to be told is anything but conventional, suppose we "unlax" and proceed free from the fetters of formality. But first meet Arthur Hargrave, editor of *Stationery Suggestions*, the house-organ published by A. Carlisle & Company, Upham & Rutledge, Incorporated, San Francisco stationers and printers—"Stationers Who Are Not Stationary." From atop the first column of the editorial page of a recent issue we have clipped a paragraph which is most illuminating, both as a pronouncement which glimpses the truly unconventional style of editorial treatment and as a sidelight on the subtle humor that, like a thread of brilliant color in a somber fabric, adds charm and an intriguing sparkle throughout the publication. It reads:

"Published every so often, about the twenty-fifth of the month before. Not entered at the Post Office, San Francisco, as second-class matter because it is really first class. The publishers quite wisely refuse to assume any responsibility for the statements made herein. Kicks, complaints, and claims for rebate should be addressed to the editor."

*Stationery Suggestions* is five and a half years of age—clearly beyond the precarious infant stage, during which period an ignominious death claims 60 per cent of all the house publications attempted. It reaches almost thirteen thousand actual and potential customers each month at a cost of less than eighty cents a name a year, and, in the opinion of its publishers, more than justifies the expenditure. In passing, it should be said that while the company operates three retail stores the house publication goes only to the purchasing agents of large corporations and the larger individual users of printing, stationery, and office equipment. Realizing that in numerous instances Sue the stenographer or Bertha the bookkeeper functions as the real buyer, Hargrave caters impartially to both sexes when distributing his editorial bon mots.

The editing of *Stationery Suggestions* is not an incidental sideline with Hargrave; it is his major responsibility, and

a joy rather than a job. Naturally, a man so absorbed in house-organ work has some fundamental ideas worth recording. He states them thus:

"When I first began to study house-organs as a phase of direct-mail advertising my impression was that most of them were conceived and fostered—during a brief effervescent period—by some stentorian boss who gloried in urging his personal views and idiosyncrasies upon others and hoped, through liberal use of the printed word, to be-

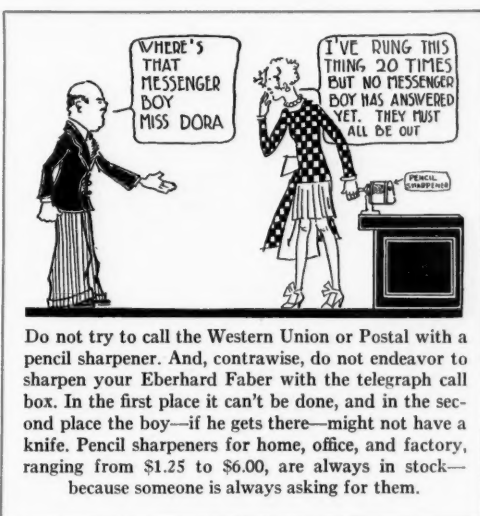
"On the other hand, I discovered the type of house publication that is laboriously edited in a cold-blooded fashion, heavy with dry facts and statistics—uninteresting, except to a scattered few, and unwelcome on the majority of the desks. They try overhard to sell merchandise, overlooking altogether the more important task of selling cordiality and friendliness, thereby helping to break down the first-order resistance that salesmen find so difficult to overcome. *Stationery Suggestions* does sell

merchandise; how much we do not know—nor do we seriously care. We prize more highly the fat—and growing—file of letters that have come unsolicited from customers who have considered our efforts worthy of attention. These letters prove to us that the publication is functioning as a builder of good will and friendship.

"I soon became convinced that the problem of producing a better house publication was one of building a refreshingly different product that would find a more ready acceptance in the average office. Having served in a limited way as a public entertainer, the solution, as

I conceive it, was not long delayed.

"Humor—that's the thing! A lighter treatment of subjects that are usually developed under the handicap of too much technical knowledge. A subtle touch of wit to brighten headlines and add interest to descriptions that would otherwise be dry and lifeless. People like good stories, well told. The storytelling salesman prospers because of the orders that are held for him. The witty public speaker holds his audience—and puts over his serious message. The comic supplement sells more papers than does the editorial page. The human-interest magazine covers build and maintain circulation. That is how *Stationery Suggestions* came to build on the reliable foundation of humor, breezy writing, and unconventional policies."



A comic sketch often leads up to a clinching sales talk

come the inspirational Moses of his organization and perhaps its clientele as well. In some instances the boss held his personality in the background but committed the companion crime of overglorifying the institution. Often the boss was editor in fact if not in name. At first the job was one of thrills and great personal satisfaction. But inertia usually followed the burning out of the first fires of enthusiasm; then the work was turned over to some subordinate who weakly aped the efforts of his chief, but gradually resorted more and more to a meaningless hodge-podge of personal paragraphs—engagements, marriages, births, trips, or what have you—or inane editorials and material more or less apropos that chance might supply. Scissors editors, most of them.

*Stationery Suggestions* usually consists of eight pages, size 8 by 11, printed in two colors. Each and every issue is dedicated to some specific thought or theme and appropriately christened. A glance through the old files discloses a "Movie" number in which everything is written in a style reminiscent of the superlative method used by most screen press agents. In a brief explanatory statement the editor wrote: "We suggest that it might be wise to discount to some extent all but the prices quoted. These are bed rock and not subject to exaggeration, and may be relied upon as conservative and accurate."

An "Our Move" number was devoted largely to an announcement of the company's plan to move its plant and main store to a new location. This was followed by "Invitation" and "New Store" numbers, thus emphasizing in a most emphatic manner a very important development in the progress of the organization. A "Re-ggestion" number was inspired by the tremendous popularity of Amos 'n' Andy and the Fresh Air Taxi Cab Company of America, Incorporated. That is a good number for a front-to-back analysis, and the front cover is the logical starting point.

A cartoon-type illustration is always the single big front-page feature. Says Hargrave: "Much—almost everything—depends on the first page. If we work out a cartoon that will stop the mail-opening show we feel that something worth while has been accomplished. I consider the Amos 'n' Andy cartoon an almost 100 per cent job—if you will pardon the seeming self-praise. Those two boys are certainly riding a high wave of popularity just now, and any tieup with them is good judgment. The color combination (cerise and black) serves to step-up attention value. Take note of the merchandise suggestion that has a spotlight position in the drawing; we followed through with that idea by devoting a whole inside page to desk memo-pads and calendars. Note also the tieup in the remarks below the cartoon. You see, we never allow comedy to dominate at the expense of a selling or merchandising thought."

We quote from the remarks below the cartoon mentioned by Mr. Hargrave: "Recently we received a hurry-up call from the Fresh Air Taxi Cab Company of America, Incorporated, and one of our most aggressive and expert salesmen went immediately to wait upon Mr. Andrew Brown, president and head bookkeeper. After taking into account the prospective needs of a normal

expansion, he made suggestions which were immediately accepted at a special meeting most ably handled by the 're-

"And This," Said She, "Is I"



What is home without a scrap—or photograph—album? The usages of good society demand that you entertain your guests with pictures of Uncle Hezekiah. The long winter evenings are upon us. Family life will indeed be dead without a scrap—or photograph—book. Perhaps you had better get both. Here is one book, the "Ideal," which combines the attributes of both—let that be a lesson.



The Ideal scrap book filled with clippings and large pictures. The dotted lines are gum which holds clippings firmly.

Some of the advantages: Paste is done away with. The leaves may be removed. Back allows for expansion. Leaves, when filled, are smooth and neat. Book has great capacity. The clippings may be removed. Both sides of a clipping show. Adapted to any width article, magazine pages, folders, programs, cartoons, and articles of any size or shape. Indexed.

Used by the busiest of men. Simple, convenient, practical, and complete.

Full black cloth, gold stamped, open back, telescopic tube expansion, indexed. Expands to almost double.

No.	Each
21—50 pages. Size, 11½ x 9½ in...	\$1.85
51—50 pages. Size, 16 x 11½ in...	3.00
70—50 pages. Size, 16 x 18 in...	4.80
90—50 pages. Size, 23½ x 19½ in...	8.25

A typical *Stationery Suggestions* column. The comic illustrations are always studiously comic—up to the point where the article in question is to be illustrated. Note how faithfully the scrap book is pictured

stinguished' president of the company. We have installed one daily desk memorandum pad as meeting all the requirements and providing ample possibilities for 'respansion' in the future."

Actual honest-to-goodness editorials are seldom used, not more than three or four a year, and they are handled in the lightest possible manner. It is the combining of a sense of humor with a sales appeal that holds the reader's attention throughout any edition you may select. Here's a typical paragraph:

"The Blank Sealer fills a universal need for a low-priced, efficient, and practical sealing machine, a sealer that is so simple to operate that even the boss can use it without special training." Neat satire, indeed! Many a boss chuckled as he read that quip, and what a thrill those outside the private offices must have gotten out of it!

Here is a paragraph that closed a brief desk-pen sales talk: "Almost any moment someone may drop in to sell you a nice encyclopedia, or to secure your application for additional insurance, or perhaps merely to borrow a few dollars. How are you going to feel if you are not adequately prepared to sign the application? Do not humiliate and embarrass your friend by expecting him to sign an I. O. U. with a 'post-office' pen; he may pass you by next time he needs money!"

But frivolity is never allowed to dominate. In the average edition at least 60 per cent of the space is devoted to the forceful exploitation of merchandise—articles selected for their timeliness or in response to the sales manager's appeal for aid in putting over a drive. In practically every issue the two center pages are used for a double-spread announcement of some sort. Although he did not voice the thought, I suspect that, down deep, the editor of *Stationery Suggestions* cherishes the hope that some day he will be able to point with pride to the publication's definite selling achievements, in addition to its success as a medium for the spreading of good feeling and company propaganda.

Seldom is an issue compiled without a letter or two from customers who want to express approval. Usually their letters are written in a responsive humorous vein. As Hargrave has said, these letters are the best evidence that the ideas back of the publication are sound. A single letter must suffice to illustrate the point:

"How long YOU have been doing it I do not know—but I do know that for years I've been hoping that someone would do what you are now doing—if your 'Economy' number can be regarded as an average effort. By 'it' I refer to something different from what Elinor Glyn writes about and Clara



Bow is supposed to have. By 'it' I mean getting out some sales-promotion literature which isn't saturated with the sacred doctrine of 'Service' and dedicated solely to 'Dignity.' To accord to your customers the credit of possessing a sense of humor is a sincere form of flattery. Here's hoping that the fellow who is against the tempo of your latest issue joins the ranks of the morticians."

Hargrave's open-letter reply contains so much of his foundation philosophy that it demands quotation in full: "In the opinion of several readers and practically the entire advertising fraternity the editor of *Stationery Suggestions* is not to be encouraged in any way. To begin with, the dominant idea as reflected by his copy is, in their opinion, wrong. Business, being the serious business that it is, should be approached with awe, even if the admiration is missing.

"Any good advertising man can dissect and analyze the prospective buyer, taking him apart and showing just how he works. Some of 'em can even put him together again, with no odd parts left over. They can even explain how his brain works, what he thinks, and what makes him think it. They argue that he must be adroitly led, step by step, from attention to interest and from interest to a degree of covetousness that puts him beyond control, his unrestrained passions overwhelming his better judgment to the degree that he buys something he does not want, has no use for, and for which he cannot pay after he gets it. All this being the case, you will readily appreciate that in printing your good letter we are assuming a very grave responsibility and also incurring considerable risk.

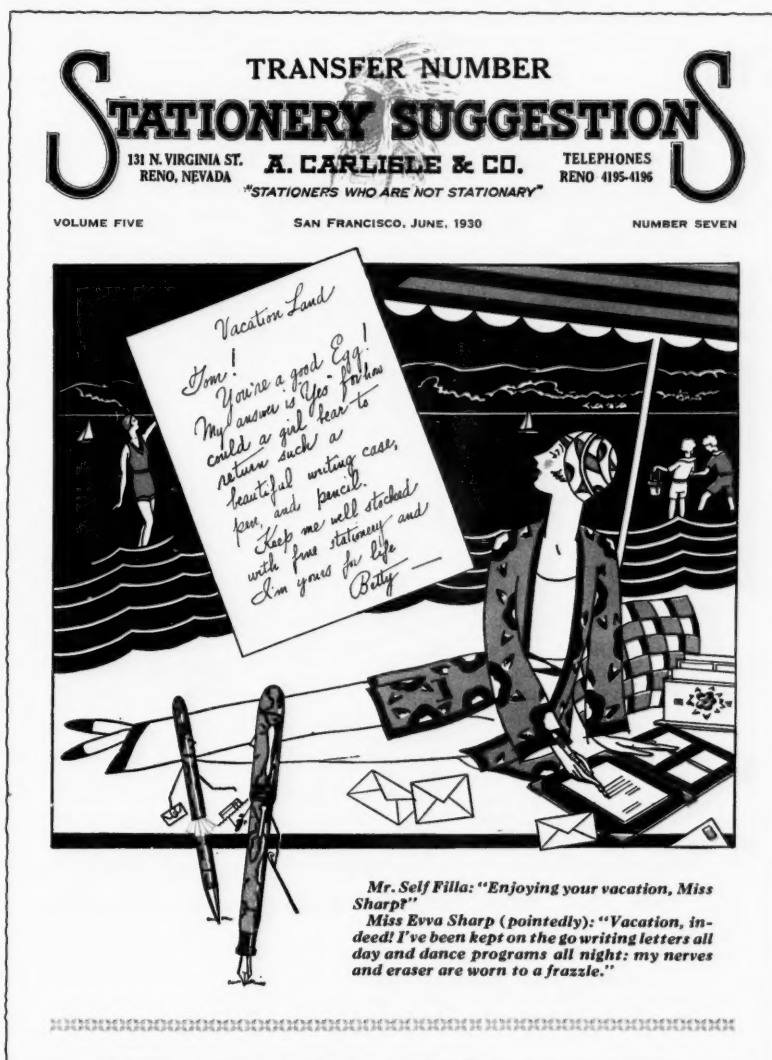
"Like every other publication that we have seen, some issues of *Stationery Suggestions* are good, while others are not so good. Our motto is 'Onward and Upward.' We have been going onward for several years. Just when we will go upward is still a matter of doubt."

We have stated that the publishers, that is, the directors of the company, are well content with the results obtained through the publication of this humor-tempered house-organ. Their approval is appropriately expressed when they pass the bills for payment. But the most enthusiastic supporters of *Stationery Suggestions* are the thirty-three salesmen, who find it a happy, a congenial, and an interest-compelling companion. They always carry a supply of the latest issue with them. Not infrequently a discussion of some feature paves the way for a gratifying order. In fact, the

mailing list has been built largely by these men, who know the field as no other set of men can know it.

Not long ago the general manager of the company proposed, at a sales meeting, that the publication be abandoned

offices and plants to demonstrate this. THE INLAND PRINTER was the first printing journal to foresee that photo-engraving was destined, when it improved, to be of paramount importance to printers. During the past thirty-five



The cover of *Stationery Suggestions* for June. The illustration and the conversation clearly convey the jovial spirit which has helped this publication get beneficial results

—not because he felt that way about it, but he wanted to hear the extemporaneous expressions of those who contact a considerable percentage of its assumed readers. He got what he was looking for. To a man the crew protested the idea.

### Importance of Photoengraving in the Graphic Arts

It is highly gratifying to this publication to find that the photoengravers are recognizing their importance in the printing world and are equipping their

years it has shown by inserts and described in type the progress of photo-mechanical methods. A short time ago attention was called to the new plant of President Adolph Schuetz in New York City, who holds the highest office in the American Photo-Engravers Association. *The Photo-Engravers Bulletin* for May illustrated the magnificent new plant of the American Engraving and Color Plate Company, Incorporated, of San Francisco, opened by Mayor Rolph of that city. President Schuetz of the East and H. G. Griffith of the West display commendable pride in their art.



# Trade Information Free to Printers

## Mechanical Equipment

1R. Circular, "Kelly Automatic No. 1," by American Type Founders Company. It pictures and gives technical description of this company's new Kelly press.

2R. Broadside, "In a Class by Itself," by Brandtjen & Kluge, Incorporated. Illustrates and describes the various important features of the Kluge feeder.

3R. A broadside, "Cleveland Tramrail Combines Speed With Safety," by Cleveland Crane and Engineering Company. It describes electric system for the storing, weighing, and shipping of materials.

4R. A broadside, "The Forty-three Improvements," by Intertype Corporation. A large broadside presenting the advantages of intertype composing machines.

5R. Broadside, "Earned Leadership," by Miller Printing Machinery Company. It gives owners' opinions of the Miller 13 by 20 high-speed press and the Miller Simplex 20 by 26 automatic press.

6R. Circular, "Forty-two per Cent," by Miller Printing Machinery Company. Features fact that 42 per cent of the Miller Simplex presses sold are bought by plants already operating two or more of these presses, and lists over eighty such firms.

7R. Circular, "Pleger Book Back Gluing Machine," by John J. Pleger Company. Describes operation of this machine.

8R. Circular, "Pleger End-Gumming Device," by the John J. Pleger Company. It describes device intended for use in plants not having enough such work to justify the purchase of an end-gumming machine.

9R. Circular, "Pleger Hinged Paper Covering Machine," by John J. Pleger Company. Pictures and describes the operation of this bindery machine.

10R. Circular, "Pleger Library or Job Book Finishing Machine," by the John J. Pleger Company. Illustration of and detailed information on finishing machine.

11R. A circular, "Pleger Round Corner Turning-in Machine," by John J. Pleger Company. Pictures and describes machine.

12R. Circular, "The New Rouse Vertical Rotary Miterer," by H. B. Rouse & Company. Shows and describes the Rouse vertical rotary miterer and also the company's new lead and rule cutter.

## Paper and Cover Materials

14R. Broadside, "To Remind You to Try It," by Allied Paper Mills. Specimen of Velour coated stock beautifully printed.

15R. Folder, "New Buckeye Colors," by the Beckett Paper Company. Specimen of sapphire Buckeye cover in attractive colors.

16R. A folder, "New Buckeye Colors," by Beckett Paper Company. Specimen of orange Buckeye cover printed in colors.

17R. Broadside, "Read This Letter," by Crocker-McElwain Company. Certificate bond printed in water colors and emphasizing the value of high-grade letterheads.

22R. Folder, "Get to the Executive," by District of Columbia Paper Manufactur-

**Glance through the titles of current printed matter listed here for the guidance of master printers and of printshop executives. They will cost you but five minutes of time and the stamp you use. Fill in all the spaces on the coupon, mail this to The Inland Printer, and your postman will bring you the pieces you desire. Requests can be honored only when the coupon is used and all the coupon spaces are filled in**

ing Company. Sample of Executive cover printed in attractive colors.

24R. Folder, "Potomac Cover," by District of Columbia Paper Manufacturing Company. Presents range of colors in the Potomac cover stock.

25R. Folder, "Reconstruction Cover," by District of Columbia Paper Manufacturing Company. Shows range of colors in Reconstruction cover.

26R. Folder, "White House Covers," by District of Columbia Paper Manufacturing Company. Presents range of colors in ripple antique finish of White House cover.

27R. Portfolio, "No Guessing When You Use Atlantic Bond," by Eastern Manufacturing Company. Samples of the new Atlantic bond watermarked with substance numbers so weight can be determined.

28R. Folder, "That's Avalanche Bond," by Gilbert Paper Company. Specimen of Avalanche bond printed in color.

31R. A folder, "Holliston Marbled," by Holliston Mills, Incorporated. Contains a book cover bound in Marbled 221, No. 21 quality, an attractive cover material which can be washed without harm.

32R. Folder, "An Ancient Art Meets a Modern Demand," by Japan Paper Company. Printed specimen of Maidstone, an English hand-made paper.

33R. Folder, "Financial Reports," by the Japan Paper Company. Printed specimen of German mold-made paper.

34R. Broadside, "Announcing the New KVP Bond," by Kalamazoo Vegetable Parchment Company. Specimen of KVP bond printed in colors.

35R. Folder, "What Price Quality?" by the Kalamazoo Vegetable Parchment Company. Specimen of KVP bond printed in attractive colors.

36R. Folder, "Rags and—," by Neenah Paper Company. Sample of Old Council Tree bond printed in colors.

37R. Broadside, "Twenty-five per Cent Increase in One Year," by Neenah Paper Company. A strikingly printed specimen of Chieftain bond run in colors.

38R. Portfolio, "Colonel Bond Specimen Portfolio," by Riverside Paper Corporation. Presents this bond in nine colors and white, and also a number of impressive

and idea-suggesting letterheads printed on Colonel bond. Good material for your files.

39R. Folder, "Munsell Cover," by the Strathmore Paper Company. Shows the range of colors in Munsell cover—a range which is remarkable for its unusually fine gradation of tones.

40R. Broadside, "Sturdy Strathlaid," by Strathmore Paper Company. Specimen of a decorative but sturdy stock printed in most attractive colors.

41R. Booklet, "What Happens to Your Printed Salesmen When They Call at the Wrong Hour?" by S. D. Warren Company. A booklet which every printer should have. It recommends various sizes of printed pieces for various purposes, so that each piece will be likely to get the maximum amount of attention from those who receive it. It's one more of those eminently practical booklets for which the Warren company is deservedly noted.

42R. A broadside, "Leading Its Field in Quality," by Waterfalls Paper Mills. Emphasizes the value of Waterfalls bond for all kinds of industrial, railroad, insurance, and bank printed forms.

## Type and Typography

43R. A broadside, "Three Modernized Gothic Types," by American Type Founders Company. Specimen lines and also several printed pieces set in Bank Gothic Light, Medium, and Bold.

44R. Broadside, "Ultra Bodoni," by the American Type Founders Company. Shows the new larger sizes in Ultra Bodoni and its italic, the seven larger sizes of the latter being cast in angle body molds.

45R. Broadside, "A Suggested Layout," by the Mergenthaler Linotype Company. Presents a variety of advertisements and commercial-printing specimens produced on Model 14 linotype with wide auxiliaries.

46R. A broadside, "Linotype Book and Job Work," by the Mergenthaler Linotype Company. Demonstrates the variety of the work possible on the Model 14 linotype without changing magazines.

## Miscellaneous

47R. Booklet, "Denham Costfinder for General Managers, No. 36," by Denham Costfinding Company. Discusses cost systems, mergers, and similar matters of special interest to printing-plant executives.

48R. Broadside, "Photolox Mailers," by International Mailing Tube and Wrapper Company. Advantages, sizes, and prices.

49R. Booklet, "Vacations for Industrial Workers," by Metropolitan Life Insurance Company. Presents the results of a study of several thousand firms regarding vacation plans, and five of the typical plans used in large organizations.

50R. A folder, "From Rubber Tree to Printing Press," by the Republic Engraving and Designing Company, containing information in regard to the Republic company's hand-engraved rubber plates.

Clip coupon and mail to THE INLAND PRINTER

I would like to receive copies of Nos. ....  
 Name ..... Address .....  
 Position ..... With .....

# THE PROOFROOM

By EDWARD N. TEALL

*Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail*

## Colon, or—What?

Is the colon in the enclosed paragraph used correctly? If not, what is the correct punctuation?—*Washington*.

The example submitted is: "THE ACTION OF CASEIN SPREADER IS PURELY PHYSICAL: that is, it overcomes the surface tension of the water," and so on. In ordinary straight-ahead print I would consider the comma too weak to use after "physical," and the colon too strong. The break calls for the semicolon: "The action is physical; that is, it overcomes," etc. But the use of capitals for the first eight words suggests a possibility that the extract is from a run of matter in which paragraphs begin with topical expressions, capitalized, and that the style is retained in this one for uniformity's sake, even though the opening words hook up with what follows in simple grammatical construction. This is only a guess; taking the quote at face value, running text, the semicolon after "physical" would be my decided preference.

## Puzzlesome Pronouns

The pronouns "which" and "that" have always been confusing to me, and, lacking in knowledge of grammar, it becomes necessary for me many times to choose the one that "sounds right." In the enclosed examples have I made the changes correctly?—*Michigan*.

The relative and demonstrative pronouns are frequently confused. Many speakers and also writers nowadays run away from them. Instead of saying "those who have wealth," or "those that have wealth," we are apt to say "those having wealth." The relative pronoun introduces a clause explaining or continuing the thought embodied in a preceding noun. The demonstrative picks out something to be distinguished from other things. But "that" is quite often used as a relative pronoun; generally, it seems to me, when the two flavors, relative and demonstrative, blend.

The querist had the sentence "Of the sixty-six chapters which this man of God wrote, there are two which are the

favorites." He had changed the second "which" to "that," and the change is good, not because the second "which" is grammatically wrong but because the switch to "that" does away with the early repetition of "which." I would say you have a good ear, sir!

In the second sentence we have: "... that attribute of God by which He is separated not only from all which is sinful but also from all which is created." These uses of "which" are correct enough, but they pile up rather heavily. The querist changed both to "that which." Personally I would prefer, instead of "all which" or "all that which," to say "all that is sinful," "all that is created." Taken alone, without context, these uses of "that" convey a demonstrative suggestion, but in the full sentence they do the work without the slightest lack of clearness.

Present-day weariness with pronouns suggests that in time it may become conventional to say or write "... separated from all sinful, all created." In the quest for speed and simplicity we tend toward stenographic style.

## \*\*\* A COPY IDEA \*\*\*

### •• Good Typography and its object

Good typography will attract the reader, earn his attention and make his interest greater; subconsciously the eye is influenced—the mind accepts. There is a definite, tangible selling value to good type construction; it lends character to the advertisement.

By A. Earl Tanny, Syracuse, New York

## Close-Quotes With Semicolon

Will you please give me the ruling, if there is a definite rule, in regard to placing the semicolon and colon following quotation marks; also in regard to period and comma? I enclose two samples of the placing of a semicolon, to make my point clear. I have operated the linotype for years, and have met with proofreaders who mark it one way and some who prefer to have it the other way.—*Maryland*.

The examples are:

... "The Lutheran"; ...  
... "The Lutheran"; ...

The second style is correct. Place the period and the comma always inside the close-quote; semicolon, colon, question mark, or "screamer" either inside or outside, according to whether the punctuation is part of the quote or not.

## New Jersey Broadcasts

This is another New Jersey station broadcasting. 1. Our publishing plant follows Webster (more or less), but is considering a change to the Standard. Have you any suggestions to help us decide? Is one dictionary used more than the other by most publishing houses, and is there a modern tendency to use one more than the other? 2. Is it necessary or better to use a comma after "is" in the sentence: "There is just one argument, and that is, the use of the numeral"? As commas are not put in because of pauses but for some grammatical reason, I see no reason for one here; and that is, that. Mayhap the reason is, emphasis. 3. For uniformity we use "a day's work," "two days' work," with the apostrophe in both cases. Two days' work is the work of two days but not a possessive genitive, as you pointed out. Isn't this an example of the descriptive genitive? Webster gives as an example "Thirty Years' War." 4. I liked that phrase, "the proofreader's yielding to the hypnotic influence of the day's steady run of reading." It is like listening to the murmuring of innumerable bees.—*New Jersey*.

1. It would not be right for me to express preference for one or the other of these two great dictionaries. To compare them in respect of popularity, it would be necessary to know the number of copies of each that is sold annually. In deciding whether to change from one to the other as office authority, it would be advisable to consider the extent of inconvenience caused in the composing room and proofroom and to authors and

editors; also, whether the changed spellings would be graciously accepted by the buyers of your product.

2. Sometimes the comma helps make the apposition more easily perceptible, especially where the words might possibly become ambiguous if no sign were used to indicate the patch-place. The correspondent used a comma after "example" in the antepenultimate sentence of her letter, and then crossed it out. In "and that is that" and in "the reason is, emphasis," there is a different "feel," that would mean little to some of us and much to others. Probably those who use the comma at all use it mostly before a clause or a group of words rather than before a single word. The querist's comma after "grammatical reason" is exactly as debatable as is the comma after "is." Pease porridge—some like it hot, and some like it cold.

3. That descriptive genitive thought looks like just what we've all been fish-

ing for. I'm a dub for not thinking of it long ago. Thank you, ma'am!

4. How doth the little buzzy bee—  
Wasn't it Garrick that cracked out the

epigrammatic epitaph "Here lies Oliver Goldsmith, who wrote like an angel and talked like poor Poll"? We mortals cannot all write like angels!

## A Changeless Language Is a Dead Language

By EDWARD N. TEALL

PHILOSOPHICAL is my mood of the moment. Influenced by the steady procession of Proofroom questions, which undoubtedly reflect the thought and interest of the printing world, my mind dwells upon the changes that are going on in our ways of writing and speaking. Constantly in the questions addressed to Proofroom I see the indications that a real revolution is in progress. Some of the querists are puzzled, some are distressed, and some are boldly striking out for a New Freedom. There is open conflict between the conservative, reactionary forces and the pro-

gressive, reforming powers. One reader displays the spirit of readiness to "die for dear old Rutgers" or Siwash—alias the Rulebook of Grammar; and another protests he would rather perish than submit his free mind to the chains of its tyranny. An almost fanatical fervor appears on both sides; strict grammarian and free-speaker glare at one another with red-eyed antagonism. "You don't think as I think, so I *hate* you," seems to be the spirit of the day. This is interesting, because it proves that the people are not indifferent to matters of good or bad diction, effective or ineffective punctuation, or sensible or haphazard compounding. But how long must we wait for recruits to the ranks of those who, recognizing the inevitability of change from former standards, seek an intelligent control of the change, so that the spelling and syntax of tomorrow may be as orderly a reflection of the multitudes' thought and custom as were those of yesterday?

Changes in our language come about slowly, unperceived. But don't other changes in our way of doing things happen in much the same way? Do you remember the first time you carried a steel-rod umbrella instead of the old-fashioned affair with a heavy wooden stick? Do you remember the first time you talked by phone? The first time you saw an automobile? The first time you heard the radio? Of these tests, I can myself meet only the last. One of my sons finished a home-made receiving set in time to give us all a faint and broken hearing of the Democratic National Convention at Madison Square Garden in 1924. But I haven't the slightest recollection of my first movie. In my days on the old New York *Sun* all the editorials were written in pen-and-ink; any typewritten copy came from outside. And that was less than thirty years ago. Now handwritten copy hardly wins editorial notice; everything is hammered out on the machine. But I have no vivid recollection of transition from the old, personal way to the new, mechanical way of producing copy. A brief period of exultation over improved methods—or a short time of resentment over the

## HELL-BOX HARRY SAYS—

By HAROLD M. BONE



When it comes to holding out for a fair profit the boss's *backbone* is like some *inks*—in need of a *stifener*.

Book signatures are quite sociable—they *get together* frequently in the bindery for regular *gatherings*.

Some of those *loud-mouthed* apprentices would get along better if they expressed themselves in *half-tones*.

As soon as a stoneman unlocks a dead form *atieupin* production ensues.

In *color* work several good impressions are *offset* by one poor impression.

*Cutting 'round corners* carelessly frequently raises havoc on the motor highway as well as in the bindery.

Waldo, the office-boy, would like to know if *eggshell* paper is *laid*.

With the boss out it's often a case of *work and turn* to gaze out of the nearest window.

Did you hear about the bookbinder who was so unusually *humorous* he kept his books in *stitches*?

*The boss hired a man  
To cut papers,  
But he fired him when  
He cut capers.*



invasion of the newfangled ways—and you slip into the rut of a new routine. When your remote ancestor found he could make a hole in the middle of a circular slab of wood, poke a wooden bar through the hole, and use the contraption as a wheel to lighten the carriage of loads, it wasn't long before his friends were all using wheels as though they had always had them. So, too, when that same respected ancestor's wife first used a thorn for a pin, the whole tribe accepted pins as in the scheme of things.

"Change and decay in all about I see," groaned the old hymn-writer. A person of another disposition perceives change and growth. Life is change. You are yourself today as you were yesterday, and will be yourself tomorrow as you are today; but your different selves are best known to others. In your own growing family you detect little change, because you are in constant contact with its members; but you have only to be away from home one short month to perceive that Junior is almost made over and little Sis is becoming quite a woman instead of just a little girl. The friend you haven't seen for years and years is a different fellow from the one you remember. Everything changes—and language is in the procession.

The changes from Anglo-Saxon to Old English, to Middle English, and then to modern English are all visibly recorded in the textbooks. It takes only an hour or so to size them up—but it took centuries to make them, and the folks who did make them hadn't the glimmer of an idea that they were furnishing material for textbooks to come and building up a splendid speech for their descendants in the twentieth century. Reread those early chapters of "Ivanhoe," where Gurth and Wamba are discussing the differences between pig and pork, and you will vivify your sense of how languages grow.

Latin and Greek developed through change. They haven't changed for centuries because old Rome and old Greece are no more. They are dead languages. They have living descendants, however, in modern Greek and Italian. And the languages of the Greeks and Italians today are changing, as modern contacts subject those who speak them to influence by all the other languages, especially English. The principal difference between language growth in ancient times and language growth today is one of speed. We live faster, we change our customs more frequently and more radically; we have more contacts, and we need new words to express new knowl-

## \* \* \* A COPY IDEA \* \* \*

Will  
You Say  
When?

Of what use is a fine factory, or an attractive store; of what use are energetic salesmen and good products; of what use are quick service, if you allow your house to be misrepresented abroad by cheap and dowdy printing?

Why not let us prove to you that good type construction and good printing are best, and that their cost need not be greater than what you are paying now?

From *Type Talk*, the house-organ of A. Earl Tanny, of Syracuse, New York

edge. The railroad, the telegraph and telephone, the airplane, and the radio have brought new words into use.

But what I was thinking of when I started was not so much the change in vocabulary as the change in forms of speech—the way we put our words together. If Addison and Goldsmith could read some of our 1930 books, what would they think of them? The writing of today would seem almost a new language to them. The stately periods of their time are no longer in fashion. Today our writing is swift, snappy. We do not hitch one clause to another. We do not know, and do not care, about beautiful construction. Sometimes we are even patchy. Where they used a semicolon, we use a period and take a new start. We don't provide our pronouns with antecedents. We don't bother so much with connectives. We dash at a goal. We skip. We take short cuts.

The Proofroom department is filled with evidences that people having to do with the business of putting writing into print are jammed between the force of new custom and the stone wall of the old-time rulebook of grammar. A querist is puzzled by "those going to school." He was taught to say "those who go to school." This usage is supported by accepted authority, but it conflicts with what we were taught at school. "It is I," says the grammar book. "It's me," says everybody. The time is coming when the rules of grammar will conform to universal usage, and "It's me" will have

the sanction of grammarians. Where will the future draw the line between "It's me" and such expressions as "her and I"? The revolution is on, and it's a bold prophet who claims sure knowledge of what is to happen.

Similar processes of change in punctuation are going on. The second comma in the cutting off of a parenthetical expression is quite commonly omitted. In some instances no harm is done, but in many there is an appearance of ambiguity. The time approaches when a balance must be struck. Some of the later changes in writing-custom are good and will endure. Some are bad and will be dropped. But have faith in the people! They will see to it that the language does what they ask of it. The professor and the mechanic share in the process of language regulation. The professional writer and the clerk will contribute.

For this particular audience, the immediately essential point is that every proofreader must be alive to the fact that changes are occurring at an unprecedented rate of speed. The proofreader, whose daily work affects the style of printed expression, must be versed in the principles of formal grammar, yet alive to the usages of the day. He must know Addison—and also Ring Lardner. He must be tolerant, yet firm in standing for reasoned consistency in usage. The proofreader of today has unparalleled opportunity to safeguard the language against vandal act, and also against pedantic reactionary influence. For the proofreader, I think, this is the genuine Age of Opportunity.

## The Versatile Package Insert

In reply to an inquiry the editor of *Printers' Ink* recently printed a list of eighteen distinct uses for the printed package insert. The list is valuable to every printer as suggesting possibilities for new business, and these uses are therefore presented, as follows:

- (1) How to use the product. (2) Suggestions on new and unusual types. (3) Advertising the other products made by the manufacturer. (Also introducing new products.) (4) Featuring the guarantee. (5) To call attention to patented or unusual features. (6) Re-advertising the product to the consumer—supplementing the national advertising. (7) Securing names of prospective customers. (8) Securing the names of the customers themselves. (9) Making offers of samples, booklets, etc. (10) To get testimonials and also to feature testimonials. (11) To help to display the



product. (Manufacturers of notions frequently wrap their products around a card.) (12) To describe ingredients or manufacture. (13) To inform buyers about the care of the product. (14) To give information about the company in back of the product. (15) To obtain

suggestions as to how product might be improved. (16) To obtain interest and good will of children (little story books, picture cut-outs, etc.). (17) Premium inserts. (Offering a premium for a certain number.) (18) Giving information in languages of foreign countries.

## Old-Time Printshop Reminiscences—I

By C. A. FRAILEY

BEING in a retrospective frame of mind, the writer's cogitations carried him back to the days of the old-time shop of thirty years ago, when hand composition was in force. The printing establishment of the then well known John Polhemus Company, at the time located at 121 Fulton Street, near Broadway, New York City, has been selected by the writer as a fair example

of the methods employed at that time in getting out the work.

The book and law department occupied the fifth floor, general printing being done on the fourth floor. Each floor covered a space of 25 by 100 feet. At times a force of about eighty men was employed in these two departments. And let me assure you that "rush" work was turned out even in those days! One

thousand pages of law a week was some stunt then, I can tell you!

Some of the things that had to be contended with in those times we only now realize, as we look back, were real handicaps. There were no telephone connections between the office and upper floors; a tin-tube extension answered the purpose. At each end of that tube was a rubber hose two feet in length to which a mouthpiece containing a tin whistle was attached. When the office desired to get in touch with the foreman, a sharp blast brought the latter to the mouthpiece. Often the party at the other end of the tube would become impatient if no response came quickly, and another blast would catch the foreman full in the ear and almost deafen him.

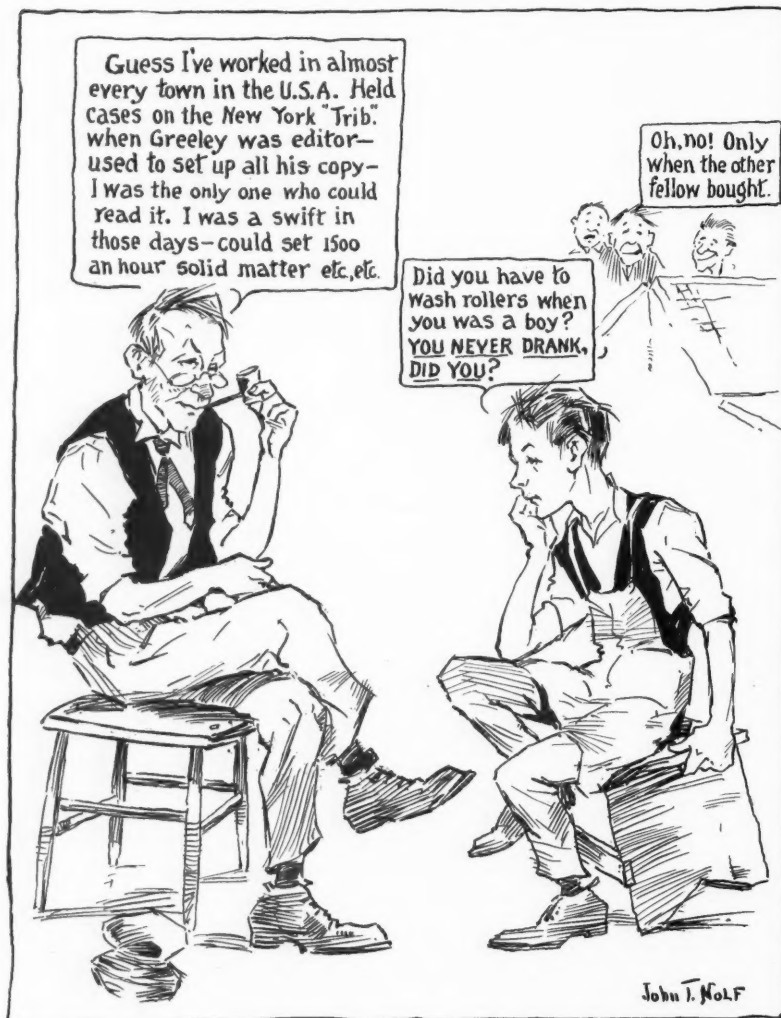
Here is a sample of how a rush order was handled in the past: Let us suppose the hour to be ten in the morning. The foreman has his ear to the mouthpiece, and is getting instructions that copy for a twenty-four-page booklet is about to be sent up in the copy-box. The order is to be set in eleven-point old style, single leaded, 24 ems wide; depth of page, 6½ inches. Proof wanted at four of the same day without fail.

Let us see how that rush order was handled. Is the foreman flustered? Not he. In a loft over the bookroom there were stored about four hundred pair of cases from nonpareil to pica which were kept constantly filled for emergency work. These cases were kept in that condition by one man, who was constantly employed upon the work of distribution. At the end of each day a memo containing a statement of such cases as needed replenishment was given to the foreman.

Now let us proceed. First the foreman consults his memo and finds that there are twenty-four pairs of full cases in the loft of the type face needed for this order. "Say, Bill," the foreman says, "get down six pair of cases of eleven-point old style from the loft and set them up in the reserve alley." This done, six compositors are assigned to do the "type sticking," the entire copy is given out to them, and immediately there is heard the clicking of the type into their six "sticks." Needless to say, the proof reached the customer ahead of time.

## Good Printing—Good Copy

Attractive printing, used with inferior copy to sell an unsound proposition, is wasteful. But excellent copy written about a good proposition needs attractive printing to make it fully effective.—From "The Imp."



"In the Days That Wuz"—The "Old-Timer" and the Boy

Cartoon by John T. Nolf, printer-artist

# The Slotted Tieup Slug—a Practical Means of Saving Composing-Room Time

By EDWIN H. STUART

**I**N SEEKING to maintain maximum production with a minimum payroll, the alert production manager will investigate every possible labor-saving device. A new labor-saving method, now being introduced in some composing rooms, is the slotted tieup slug illustrated herewith. It is a simple idea. One wonders why it wasn't developed and perfected before this.

The tieup slug is a pica slug with a slot on one side and extended full length. The slot is slightly above center. The manner of using this slug is very simple. Two slugs are mitered to outside pica measurement two picas longer than the size of the job or display advertisement to be tied, and two are mitered two picas wider than the job.

In other words, if the page is 30 picas wide and 40 picas deep, the slugs are mitered outside measure to 32 by 42. This makes the inside measure 30 by 40, or the exact size of the display which is to be tied. The slugs are then placed around the job, exactly as a mitered border would be placed.

Once tied, the job remains tied. When it is locked the string fits snugly in the slot and the pressure of iron or wood furniture comes against the top and bottom of the tieup slug.

The advantages of the tieup slug are many. It does away with corner quads. The tieup slug itself functions as one big corner quad for the entire job. The saving in time is appreciable, because the form is tied only once. Only a divine power could estimate how many million miles of string and how many thousands of hours of time are used every year in the roughly forty thousand printing offices in these United States in tying and untying and raveling and unraveling the string to go around pages and forms.

We would not recommend the use of the tieup slug unless your composing room is equipped with a power miterer or a saw. With this equipment, however, it only takes a moment or two to miter one set of slugs for this purpose.

If a compositor has a sixteen-page book to assemble, type size 24 by 36, he will miter thirty-two tieup slugs 26 picas over all and thirty-two tieup slugs 38 picas over all. He will then place these

units on his work bank, and as he makes up each page will slip them around a form and tie with a sufficient amount of string. The string need not be tight.

Of course, a good compositor will allow for squeeze in the page, the amount of squeeze being determined by the char-

ries to the top of the pot when the metal is melted, and is skimmed off as dross.

Lockup men are enthusiastic about the tieup slug. Our head lockup man said that he had reduced by half the time he formerly had to spend in justifying pages on the stone.



Illustrating the use of the slotted tieup slug described in the accompanying article. The slot in the slugs, the ends of which are mitered, permits of locking up the form without removing the string. Where non-distribution is in effect, type, string, and all are dumped into the metal pot. The string comes to the top with the rest of the dross

acter of the type page and the size. On a small page a point for squeeze is sufficient, while on a larger page two or even three or four points may be necessary. If the bottom tieup slug "bows" when pressure is applied the stoneman can insert another lead for squeeze.

However, it has been our experience that the tieup slugs encourage accurate justification, because weak pages or improperly justified pages advertise themselves as such when the tieup slug is placed in position.

Tieup slugs may be removed and used again and again, but if the non-distribution system is being used this is not practical. In fact, it would be easily possible for a book-publishing house to miter these tieup slugs in the standard lengths to fit standard pages and use them over and over. Inasmuch as our composing-room studio is operated on a non-distribution basis, we simply push the entire page into the melting pot—slugs, string, and all. The burnt string

Any good craftsman takes pride in his work and doesn't like to be told that his pages do not "lift." The tieup slug immediately discloses any short lines or uneven justification on the side of the form. It is one pica thick, therefore sufficiently rigid to permit the compositor to press with his fingers on the side of the form to see that the slug lays flat and true. This feature in itself is an incentive to perfect justification.

The real test of any labor-saving device is the unanimous approval of the craftsmen using it. Every member of our composing-room staff, including day and night crew, and embracing the entire personnel from the youngest apprentice boy to the superintendent, has okayed the use of the tieup slug.

The world would be a better place if everybody could spare a few minutes now and then to making the area surrounding him a little better.

## Offset Pencil Reproduction

By GUSTAV R. MAYER

PENCIL drawings are most effectively reproduced on the offset press, retaining the character of the original in a remarkable manner that almost makes the reproduction appear to be an original drawing, which is the kind of photomechanical work good craftsmen are always trying to produce.

The basic foundation of offset-plate making is a suitable negative; we must "Get it in the negative," as our old process friend, guide, and mentor, S. H. Horgan, has so often told us in the pages of *THE INLAND PRINTER* these many years, for the better the negative the more satisfactory will be the printing plate produced from it. Halftone-screen negatives used for this purpose should contain a full scale of gradation from highlight to shadow and the extreme highlights should be pure white, and the nearer this entire scale of gradation is obtained with straight photographic technic combined with a crisp, clean halftone-dot rendering, the more certain will be a satisfactory reproduction. Halftone negatives from pencil draw-

ings in which this halftone-dot gradation meets the foregoing specifications are probably the most difficult to produce. There are many ways of making such highlight negatives, and all are capable of producing good results provided the original drawing is suitable.

One of the most certain methods, in which all the manipulations are straight photographic and which requires only the ordinary process-camera equipment, is the invention of the late Frederick Sears, who was granted a patent for it in 1905 in England. The method is simple and the results are excellent, producing just the kind of negative that is required for offset or pantone printing plates. Mr. Sears intended to use his method primarily for color reproduction, negatives from pencil drawings being just another use for it. The patent has expired long ago and the method can be used by anyone now who can see its simple and practical application. The method being "indirect," it will probably not be favorably considered by many, but that does not detract from

the quality results that are so readily possible of attainment.

Three steps are necessary in the Sears highlight negative process, as follows: 1. A continuous-tone negative from the drawing; this should be soft and carry all the gradations in the original, and on this negative's character will depend the quality of the results. The negative for the accompanying plate was made on a commercial gelatin dry plate.

2. A halftone-screen positive from the continuous-tone negative. The ordinary screen distance and diaphragm as employed in halftone-negative making are required, but no flashing or supplementary exposure to white paper is permissible, as no dots are wanted in the pure white areas in the original, and if the first negative has the proper character this halftone-screen positive will have all the gradations in the original drawing. Figure 1 is an enlarged section of this positive, and shows very clearly the halftone-dot formation with pure white highlights, dots appearing only where wanted. Care should be observed in selecting the glass when this positive is made with the wet-collodion or collodion-emulsion process, as every defect, scratch, or air bell in the glass will show

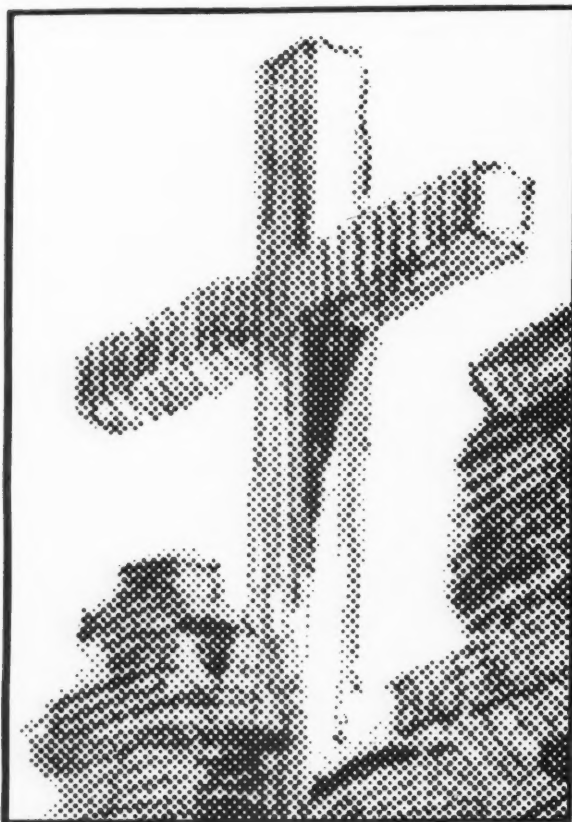


Fig. 1.—Part of a halftone positive enlarged, showing character of dot formation with absence of dots in background

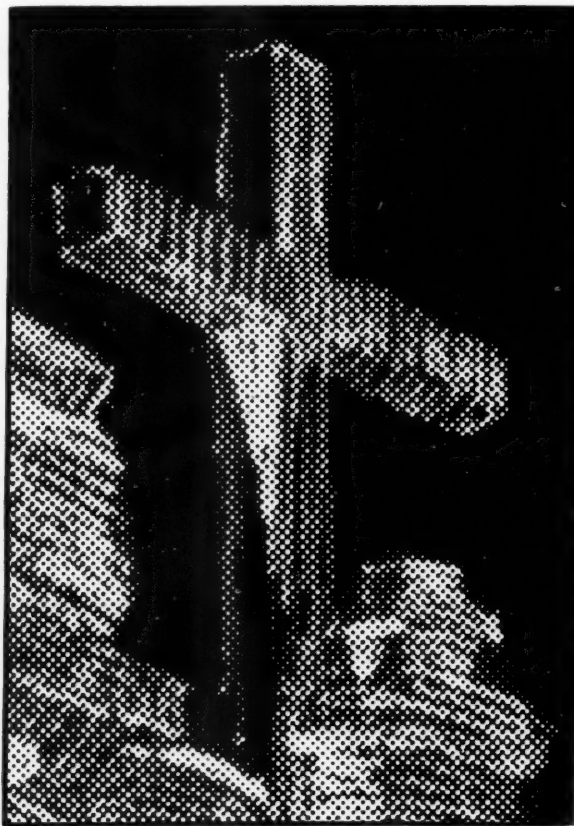


Fig. 2.—Enlarged section from contact final negative made from halftone positive, showing a clean, crisp character



in the final negative made from this positive, these avoidable defects all requiring handwork to remove them. The halftone-screen positive for the specimen shown was made with collodion emulsion and a 133-line screen.

3. A contact negative from this halftone positive. This can be wet collodion, collodion emulsion, process dry plate, film, or paper; Kodolith negative paper makes excellent contact negatives from halftone positives. The negative for the specimen shown here was made with collodion emulsion. Figure 2 shows an enlarged section of this final negative. The halftone-dot formation is clean, dense, and sharp, which makes it easy to print on metal and obtain uniformity when duplicating such work on the photocomposing step-and-repeat machine.

In an interview twenty-five years ago Mr. Sears stated that the negatives produced by his method could not be used for photoengraving—that no one could etch a print from them on metal. Etchings from highlight-halftone negatives are quite common now, and the plate shown herein, an excellent reproduction of the original drawing, appears exactly as it would be on the grained litho metal offset plate. While the offset press would have produced a softer impression, this serves the purpose of directing attention to a little known old method utilized for the production of highlight-halftone negatives of exceptional quality for use in the making of offset plates.

### Journalism and Jobs

By G. L. CASWELL

About one thousand journalism students, graduated from their colleges during the past month or two, are now facing the realities of life as well as theories about journalism. We have interviewed half a dozen of these graduates who have called during their hunt for jobs which will lead them into actual journalism. In the main they are fine, classy, upstanding young men whose personality will later get them into the front ranks, perhaps. But right now it gets them to just about the same point where the "rooky" was when he enlisted for the great war and counted on his father's noble ancestry for a soft berth. A hard-boiled sergeant soon impressed him that it wasn't a question of who his father was or is, or what he has done himself, but a question of "What can you do now? Get hold of that shovel!"

A much kinder feeling is now felt toward journalism students than pre-



A demonstration of the Sears highlight process. The copper etching from the pencil drawing of Lewis D. Johnson, Pasadena, was produced by the Buffalo Electrotype and Engraving Company, Buffalo, New York, from a Sears highlight negative made by Gustav R. Mayer

vailed ten years ago. One reason is that many more journalism-school graduates are now making good for themselves as desk men and newspaper executives. It affords the neophyte a bare chance to say a word and to do something when a big boss is sympathetic. But for most part these graduates, after studying the

wonderful productions of the Chicago *Tribune*, the New York *World*, and the *Christian Science Monitor*, and others of great power and influence, find themselves gradually skiing down the line to get a hold anywhere. There are about as many landing with daily newspapers and magazines as with smaller papers,

but the fifty-dollar-a-week jobs appear to be all taken, and nobody is looking for the talent that now seems plentiful.

Fortunate are the young men, or the young women, having relatives or influential friends who can work them into any journalistic job at all, if that is their ambition. Newspapers for the most part operate with an organization that cannot be hazarded by peremptory discharges of employees, nor by experiments with untried fledglings on the reportorial staff. But they often need extras, and subs, and the chances are not all against the beginner if he shows a natural aptitude and common sense.

The danger with the journalism graduate is that he will come in contact with the hard-boiled personal element in the news end of the big newspaper and have his heart broken. He may be hired and given a "job," but that is merely a form of entry. His initiation comes later when an unsympathetic city editor bawls him out and with an oath throws his first contributions into the waste basket, and when a carefully prepared report of an accident, a fire, or a prominent hotel guest is cut down to one-tenth the space the "cub" has given it without explanations or reasons. Raw and rotten police reporters face the new cub with indifference or with slighting remarks, and later gang against him when they find the new man on the job will not drink or smoke cigarets, because he has been an athlete in college and still retains some of his senses about personal fitness. Many city officials, policemen, and prominent executives let him cool his heels at the outer door while the sophisticated reporters are inside getting their best "scoop" on the poor cub reporter.

It is just too bad that this old world is so hard and cruel—and never more hard and cruel than to the tender things that can stand it least. For many a bright and brainy chap who has the makings of a good reporter, a city desk man, or a columnist, is blasted out of the profession just as he steps in the door.

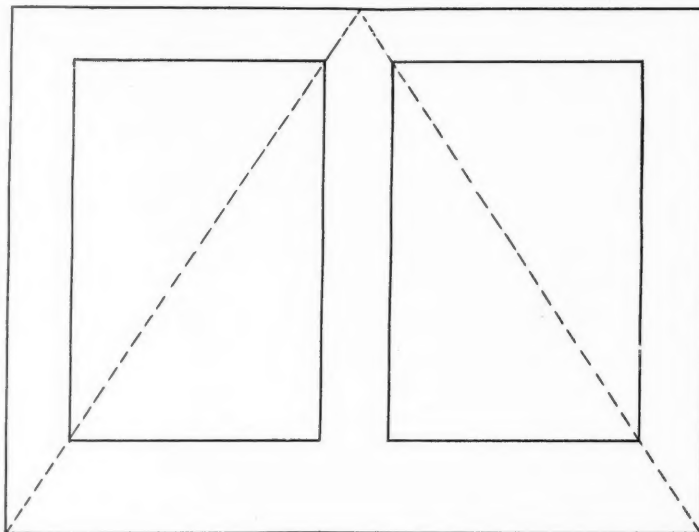
Right now the situation appears to be that there is a surplus of help for the news and feature departments of the newspaper, but a loud and insistent demand for better advertising men—for the go-getters who can turn in business. The latter have no scurrilous competition to face in the front end, nor in the back end, nor in the club room—if they turn in business. They can even smile in the presence of the hardest boiled city desk man, and stand with their hat on while talking to the big boss of the city publication, no matter how big it is.

## A Simple Method of Figuring the Proportions and Margins of a Type Page

**P**LAGIARISM, which the Standard dictionary accurately defines as "the stealing of passages, either word for word or in substance, from the writings of another and publishing them as one's own," is an evil still altogether too frequently practiced in the printing and the publishing industries. THE INLAND PRINTER is in receipt of a manuscript,

be considered; the running head, unless it is nearly or quite as wide as the type page, and the drop folio, if any, are to be placed outside the page proper. On the other hand, if there is a rule under the running head, measurement should also include the rule.

"In determining the horizontal position of the type page, consider the two



submitted as original material on type-page proportions and margins, which has been quoted almost word for word from the introduction of "A Manual of Style, With Specimens of Type," the dominantly fine stylebook published by The University of Chicago Press. As a matter of giving deserved credit, as well as to call attention to a simple, reliable method of figuring proportions and margins, the stylebook is quoted on this subject, by permission, as follows:

"It is a generally accepted rule that the type page should occupy approximately one-half of the area of the paper page, and that the proportions of the two should be identical. This rule, however, applies primarily to what may be termed 'library books.' It is subject to considerable variation in such cases as textbooks, manuals, large reference books, pocket fieldbooks, and so on; in such books deep margins would be out of place. Quite as clearly the rule is not applicable to de luxe editions. . . .

"A type page measuring .71 of the paper page each way is approximately one-half of its area. In measuring a type page having no rule beneath its running head, only the body of the page should

facing pages as a unit. Then, with the book fully open, the margins on the left and right and the space between the two pages should appear to be equal. Consideration must be given to the curve of the leaf in the back and the break of the back due to rounding and backing, which vary in books of different thicknesses. For this reason it may be necessary to allow for slightly more space in the back than in outer margins.

"Theoretically the vertical position of the type page should be such that it is centered on a diagonal of the paper page drawn from the inner top to the outer bottom corner. If the running head is short, the *actual* corner of the type page must be replaced by the *apparent* corner, which can be determined by the trained eye rather than by mechanical means. The typographer establishes the theoretical position and then moves the page slightly until he discovers the position which affords the most pleasing effect. The accompanying diagram illustrates the method of determining the relative size and position of the paper and type pages. If the type pages in this case were lowered very slightly the result would be more pleasing."

# SPECIMEN REVIEW

By J. L. FRAZIER

*Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail*

PHILIP GETZ, New York City.—Your two "Prestige" folders for hat manufacturers are well executed and impressive.

THE DAVIS PRESS, of Worcester, Massachusetts.—Your blotter "Now You Dial 4-4114" is striking, unusual, and exceptionally well handled. The illustration is excellent.

THE RUMFORD PRESS, Concord, New Hampshire.—The latest issue of the *Rumford Imprint*, like others which have preceded it at varied intervals, is an exposition of the finest in all branches of the graphic-arts work represented, this issue being especially characterful.

COE LABORATORIES, INCORPORATED, Chicago.—There are a number of unusually interesting specimens mounted in the prospectus entitled "The New Akers Campaign," and they have a modern air without being eccentric and "modernistic." Typography is sensible and impressive.

MACKENZIE & HARRIS, INCORPORATED, San Francisco.—Your large hanger entitled "Continental Types," on which there is a line of each of the imported types, usually in the forty-eight-point size, which you are in a position to furnish for clients, is impressive and exceptionally well designed.

VAN NOTE & ROTH PRINTING COMPANY, St. Louis.—Your work is very fine, an especially effective item being the motto card "What Is a Friend?" although the border is possibly a little too strong for the type. Specimens of advertising typography are in keeping with the quality of the commercial printing submitted.

FRYE & SMITH, San Diego, California.—Unusual soft colors, and roughing, make the folder "La Jolla, California," which would otherwise be very good indeed, really outstanding. There's a degree of atmosphere and charm about the piece which is most pleasing indeed, and the workmanship in all respects is of the highest grade.

MARVIN D. EVANS COMPANY, Fort Worth, Texas.—You could have done a lot worse in your effort to be modern; in fact, except for the rules under the line "Printers" being too heavy and too close to the line, and the second color being slightly too weak, we like your

new letterhead. The layout is decidedly unusual, impressive, and interesting.

V. WINFIELD CHALLENGER, Philadelphia.—We appreciate your sending us the copy of the portfolio "Advertising Is a Sauce," which contains a folder of the same title inside which are enclosed a number of attractive and impressive advertisements prepared by N. W. Ayer & Son, advertising agency. As would

those who use it will fill in his name. Typography, colors, and presswork are excellent.

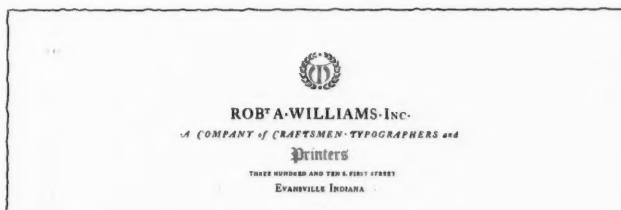
LONDON SCHOOL OF PRINTING AND KINDRED TRADES, London, England.—We appreciate the copy of "A Great Day at Stationer's Hall." It is a beautiful example of high-grade typography and printing, as is also the booklet "An Open Letter to Instructors of Printing in America," which we have read with particular interest in view of the visit to America only a year ago of the genial head of your institution, J. R. Riddell.

BEN B. LIPSKY, New York City.—Except for the fact that the colors of some are off, the specimens you have most recently submitted are of good quality. The green is far too weak on the Rainbow Lodge circular "Enjoy a Real Holiday Vacation." A red would have been better than the Persian orange, with the green as the second color on the green stock. Our criticism of the colors on the "Colorful Rainbow Lodge" folder is that they are too dull and drab and create a washed-out appearance.

THE WOOD-CLARKE PRESS, of Boston.—The two items you have submitted, the cover and a text page from a directory produced for the New England Telephone and Telegraph Company, are high grade in every respect, and in striking contrast with the conventional telephone-directory cover. As it commemorates the tercentenary of the founding of the Massachusetts Bay Colony, the work is appropriately handled in the Colonial manner of typography, as the cover herewith reproduced shows. Your letterhead is also high class.

BENSHOFF PRINTING COMPANY, of Johnstown, Pennsylvania.—Your new letterhead is dignified and attractive and yet impressive. It demonstrates

the power of simplicity. And the business card of your representative "Ken" is a knockout, though the words "is short" are rather too prominent. Also, we think "for" should be in the same size of type as the words "is short." Green as the third and background color would be preferable to the light violet, which rather clashes with and dulls the red, which a green would tend to accentuate.

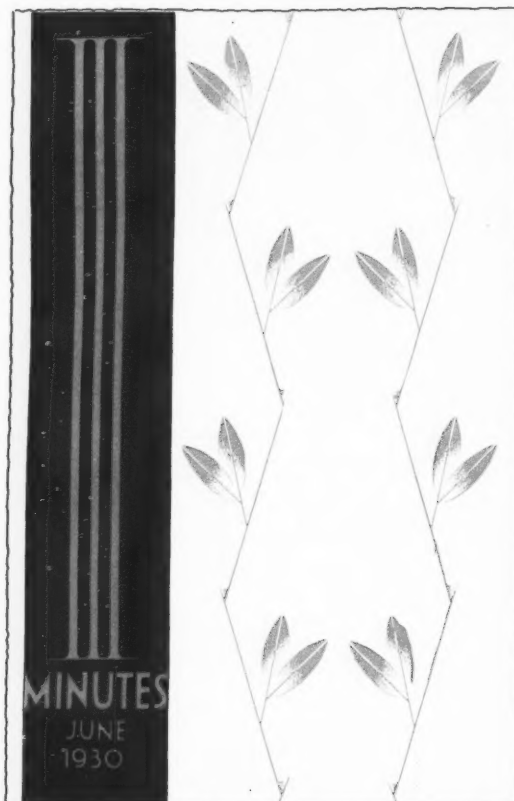


Robert A. Williams, Evansville (Ind.) printer, has been so successful in producing outstanding typographical letterheads that bond-paper manufacturers pay him good prices for making up their samples. These four are characteristic of his work

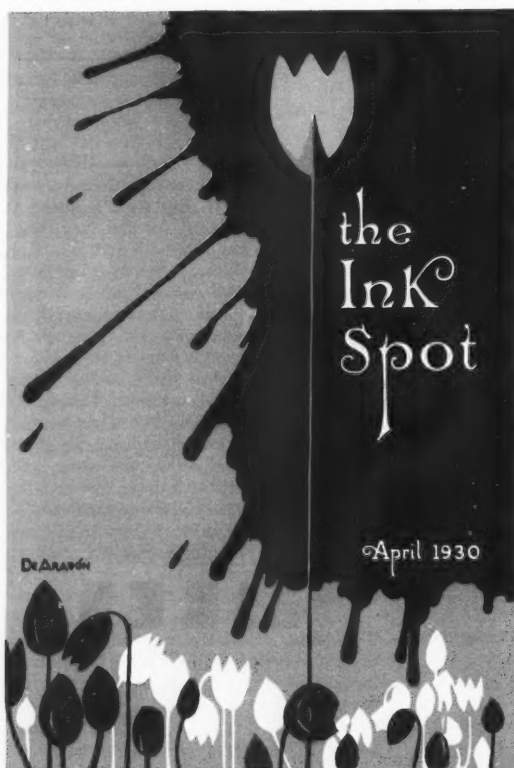
naturally be expected, the workmanship in all details of the portfolio is excellent.

PETER LANG, Los Angeles.—We compliment you on the book plate you wrote and printed for fellow students at the Wiggins school to use on their annuals. It is unusual as a result of the poem "Memories" which features the card, and below which the words "Ex Libris" appear above the blank space in which each of





The original of this distinctive and impressive cover of the house-organ of the Times-Mirror Printing and Binding House, of Los Angeles, is printed in black and blue on white antique stock



On the original of this cover design from the house-organ of M. P. Basso & Company, New York City, the blossom here bendayed in green was printed in a third color, a brilliant red

DOUGLAS R. YOUNG, St. Paul, Minnesota.—The title page of the folder "Spring Fever" is impressively designed and unusual; it would be very fine, in fact, were it not for the exceptionally ugly type used for the two words thereon. Surely you do not consider that to be modern you must smother type with heavy rules as is done on the two inside pages! Considering the charming and characterful decorative paper selected, it is unfortunate that you saw fit to detract from its beauty by typography so bizarre as are the two inside pages.

DAVID WEINSTEIN, New York City.—While the invitation for the dinner and dance of the Unity Hospital staff is pleasing in appearance and appropriately dignified, the effect of the all-capital handling is somewhat monotonous and something you should seek to avoid as a rule. The ambition to square up the several groups also resulted in exceptionally unequal and also wide spacing between the words, which should have suggested the advisability of following a long-and-short-line style of arrangement. On the impression made on the India-tint paper the brackets are too black.

LYDDON, HANFORD & KIMBALL, New York City.—We appreciate the copy of "The Design Engineer" booklet, reprinting an address delivered in the art directors' 1930 series on art and advertising by your Mr. Kimball. It is on the whole an outstanding example of effective use of sans-serif type in work of the kind, the cover being especially appropriate and effective. The only point of criticism we have to offer is that the dots between paragraphs on page 3 are too large and black. We feel that the idea would be as well carried out if these were half the size.

FRED W. HACKER, Kansas City, Missouri.—Excepting for the fact that the gray-tone border of the inner diamond-shaped panel is rather too heavy, your "Typesetting" directory advertisement is good. It is very impressive. The lines of the text are spaced too closely. The addition of one- or two-point leads between them would not, we believe, affect adversely the margins between the ends of these lines, graded as they are to conform with the angles of the inner panel. With Bodoni Bold used for the display we feel that Bodoni would have been a better selection for the body than the bold Caslon, which is of course an old-style face.

IRVIN L. BOGIN, Pittsburgh.—Your blotter "Quick Delivery Versus Overtime" represents a skilful and commendable use of rule with the idea of being modern—a result comparatively rare. The two sans-serif faces, Kabel for the display and Futura for the text, are appropriate to the style of layout and well handled in all respects. In our opinion the rules in soft

red should be six- instead of twelve-point, and the mass of text should be moved down a bit, as, with so little white space above, the head is not emphasized quite as much as we consider it should be. The accompanying reply card is likewise commendable.

COLLIER PRINTING COMPANY, Wooster, Ohio.—In the main the menu for the Hotel Ohio Coffee Shop is smart and attractive. Though the lines are spaced much too closely the cover page is outstandingly fine, the interesting decorative paper stock having much to do with its excellence, but

**Hot?** MAYBE—  
but printing stays cool!

... goes about its business of creating sales ... stays on the job. ...  
... rising temperatures ... tumbler sales. We've learned to combat the heat with Panamas, tropical ... electric fans and iced drinks. ...  
But quite a few of us don't know that there's a remedy for "summer-slumps," too ... Purposeful Printing! It doesn't perspire. It expects no vacation. Even when the temperature is 100 in the shade, Purposeful Printing keeps a cool head.

...  
Hansen salesmen may be inclined to slow down during the summer, but Purposeful Printing keeps pounding away for you ... for your company ... for your product. Don't let your sales suffer from "summer complaint." Avoid a business sun-stroke. Put Purposeful Printing on your sales force this summer ... and keep cool.

**Keller-Crescent Company**  
Purposeful Printing  
Advertising Counsel - Art and Engravings  
212 Locust Street Evansville, Indiana

The second color on this unusual blotter as originally printed by the Evansville (Ind.) firm named was a bright blue. Gray stock being used, it was "cool as a cucumber"

this is not intended to minimize the importance of the good design. Considering its form, inverted pyramid, the ornament on the title page is set much too low. Ornaments of that shape should be reasonably close to whatever type appears above. We would have preferred the heads in the menu pages set up upper- and lower-case instead of all capitals of the italic. Colors are attractive and beautiful.

J. G. SCHELTER & GIESECKE, Leipzig, Germany.—We appreciate your sending us the several specimen books of interesting types, and also the especially interesting booklet, made by you on your Auto-Phoenix press. The outside margins of the pages of this particular booklet are die cut to provide extensions so that one can turn to what he desires to read among the "Ten Questions to the Practical Printer," the title of this booklet, which are numbered accordingly on

the extensions. In certain instances, where several pages are required to answer one question, these pages are die cut the same. There are some especially attractive specimens in the book entitled "Die Welwe Schriften," which is beautifully printed, as in fact are all the specimens.

JOHNSTON PRINTING AND ADVERTISING COMPANY, Dallas, Texas.—While the presswork in many instances is too gray, the specimens you submit are fresh, interesting, and impressive as a rule. Outstanding items are the three booklets "Hours," "In Honor of Dr. J. O. McReynolds," and "Edward Templeton Moore," and the letterhead of El Mina Temple, the latter being printed in brilliant, attractive, and appropriate colors. The type on the cover of the booklet "Worry Free Investments" is not only ugly, however, but inconsistent with the type used for the text, which also means that the initials are out of key. Inferior presswork shows up plainly on the inside pages of this item, by the way. You do not use as many up-to-

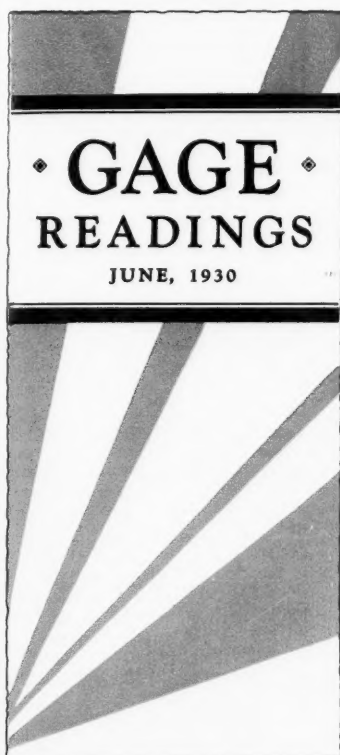
and emphasizing them only through printing in red is a novel feature, and as handled by you and considering the nice whiting out it is effective too, because of the contrast to the conventional handling. You fell down on the cover, however. The title, which is set in type that is too small in relation to the page size, is especially hard to read as printed in orange on brown paper, and the lines here are also spaced too closely. It is possible to have too much space between lines, but the error in the vast majority of cases coming to our attention is on the side of too little space.

EDWARD D. BERRY, Chicago.—"Scientific Method to Solve Printing Problems" is an impressive folder, and well done. The inside two pages are especially good. If the lettering on the title page were not so cramped, especially with respect to being so close to the heavy illustration above, and were surrounded by more white space, it would be better, although it is very good as handled. In comparison the other folder is not nearly so good.

The rulework on the cover is not attractive and draws the attention from the type matter, and the layout is without good form. Inside pages are effectively arranged and very forceful, our only regret being that the text on page 3 is set in italic, though the type contributes to the character of the piece and is not really difficult to read. This spread has a lot of punch.

OSBORN PRINTING COMPANY, of Biglerville, Pennsylvania.—To be "up to the minute in modernistic typography," using your words in describing the several stationery items submitted, the memory of it should have begun to fade, and with feelings akin to those experienced upon awakening from a very bad nightmare. Of the hundreds of things it would seem have been advocated as the expressions of modernity, and 98 per cent of them bad, you have fallen for some of the worst—the association of types as dissimilar, it seems, as you could possibly locate in your shop, lines at dizzy angles, and more particularly the idea of using solid ornaments of triangular and half-circle form wherever there appeared to be an opening for one. We do not know what your previous forms were like, but on the basis of the appearance of these we consider that it would be wise for you to go back to them.

SEVERINGHAUS-KUEHL, INCORPORATED, Chicago.—We like the cover of the Rotarian booklet "Circulation among executives only . . ." It has character and is very impressive. It is a case where it seems quite all right to dispense with the use of capitals at the beginning of words, the character of the design having much to do with making the handling satisfactory. The inside pages in comparison are poor. We consider it a fault that caps are



The green streaks do not interfere, at least seriously, with the type as it is set apart on this cover of the house-organ of Fred W. Gage, the well known Battle Creek printer

date type faces as the volume of your business, suggested by the character of the specimens submitted, calls for.

THE INLAND PRESS, of Asheville, North Carolina.—Although the text page would be improved if one-point leads were added between lines, the type is attractive and legible and the effect quite satisfactory as handled. The idea of setting the heads in the same size and style of type as the text

# TEMPO

MEDIUM

A NEW LUDLOW TYPEFACE

Too little of the typography called modern has been like the booklet cover shown above, and too much of it like the folder title below. "The Inland Printer" commends the Tempo page as being smart, good-looking, and impressive; it condemns the other as being ugly

FASHION SAYS

WHITE

AND

I. MILLER SAYS

LINED

Published Monthly by the  
Typographic  
Service Company  
417 E. Pico, Los Angeles  
WEstmore 5028

# TYPO

VOLUME I

JULY, 1930

NUMBER 6

## Vision

BRUTE STRENGTH counts for little here below. Even courage is commonplace. A man may be brave but still stupid. We are taught to be industrious, but thousands work long hours for little pay; therefore, merely being busy will not alone get you anywhere. We are taught that honesty is the best policy. It is. But honest men are not so rare as to cause comment, even in these days of noble experiments.

The truly great of the earth are distinguished by one characteristic—vision. It is the quality of seeing the thing that isn't there. John A. Roebling dreamed of a bridge across the East River, suspended by cables made of wire. He built it in 1883. It still stands. Edison had a vision of the incandescent light. He also imagined the kinetoscope—which was the original name of the motion picture. It was his vision likewise that created the talking machine.

The vision of millions of people riding the highways in horseless carriages gave Henry Ford

### Curious

People have a curious habit of looking at things without really seeing them.

For example, you have looked at your dining room walls probably thousands of times. Can you think now, what pictures are hung there?

People often look at newspapers and magazines without seeing advertisements. This fact is most unfortunate, because advertisers pay for readers, and if the readers don't read, it's no bad.

If there is some doubt as to whether people are seeing your advertisements, we suggest that you call Typo and let us set one into type for you. As our aviator friends say, "There will be high visibility."

Impressive first page of self-covered house-organ; the typography of each issue of this publication is different

## Purposes and Objects

THE object of the association shall be to promote better understanding and friendship among the business firms of Detroit which have been established a half century or more; to create the opportunity, through meetings for the mutual exchange of business views, opinions, and experiences; to promote a better public understanding and appreciation of the ethics and ideals governing business firms which have survived for fifty years; to awaken public consciousness of the community's obligations to such pioneer concerns; to conduct and carry on publicity and advertising of pioneer companies, their products, merchandise or service, emphasizing integrity, reliability and stability in business as typified by the history of Detroit's pioneer business firms; to recognize, honor and encourage loyalty of "veteran" employees; to honor business firms and individuals contributing a half century of service to the community; to lend the influence of this association composed of firms whose prestige, experience, and collective worth in the community are unchallenged; to civic movements designed to preserve the traditions, ideals and monuments of old Detroit; and to take such other action or to conduct such other activities as may contribute to the continued progress and benefit of the city of Detroit and the pioneer business firms of the city.

OLD  
IN  
SERVICE  
—  
YOUNG  
IN  
SPIRIT

Initial text page of a smart souvenir program booklet by Harry Armstrong, of John Bornman & Son, Detroit

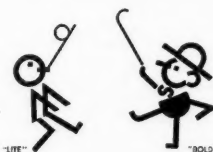
not used to start important words in the heads; indeed, the heads suggest nothing but eccentricity. The text in sans serif contrasts disagreeably with the heads in one of the ultras, and there is a noticeable lack of the proper degree of size contrast for heads and accompanying text. The decorative features, which are not at all pleasing here, command attention too much and must prove a handicap or an irritant in reading. The presswork is fine.

THE CENTRAL SCHOOL OF ARTS AND CRAFTS, Birmingham, England.—The booklets "Elizabethan Lyrics" and "The Book of Ruth" are charming in every way, about the finest work of the particular kind we have ever seen, as the reproductions being made demonstrate. Rarely seen and beautiful type faces handled in an expert and sympathetic manner and printed on beautiful paper stocks leave nothing to be desired on the part of lovers of fine printing. In times like these, with many going off on a tangent, it is fine to see work like this. Booklet No. 9, in which specimens of students' work for 1929-30 are shown, is handsome too, the illustrations given as examples of presswork measuring up to the high standards set by the typography. The cover design, set in a sans serif printed in black with heavy rules handled in light blue between the lines and flush with them, is not consistent with the character of the inside pages of this booklet and not as readable as it should be, although it is impressive generally speaking.

NEWS PRINTING COMPANY, of Newton, Iowa.—You have, as you think, done a commendable job in the production of the booklet, which, as you also suggest, involved some rather difficult problems. While possibly a little gray—and we note that the cuts themselves incline that way—on the whole the presswork is clean and satisfactory. The red is too deep. For printing initials, display lines, ornaments, etc., in connection with black, a red should incline toward orange, when, reflecting blue, it gives the black a gloss. While possibly this particular red was demanded to match that on the actual machinery illustrated, you will note that on the illustrations printed in both red and black the red parts are noticeably stronger. It appears that some departure from reality would be justified in the interest of the improved appearance of the advertising illustrations. Your cover design is impressive, but here too we feel that an orange hue would be better than the dark red.

GEORGE W. KING & SON, Worcester, Massachusetts.—Your work is invariably of A-1 quality. Though the typography as a rule is not what would be called stylish, it is sane and attractive. Presswork rates high, that on the process illustration printed on gold paper stock being remarkably fine. A specimen we like least—and, remember, it is not bad—is one which gave you possibly the greatest opportu-

nity for something outstanding. We refer to the menu and program booklet for the Whittall eighth annual dinner. The panel on the cover ought to be at least a pica deeper, for the lines inside are decidedly crowded. With this correction made and some more characterful type in use than the Old English, which like Cheltenham has become too commonplace, a very good effect would be had, as blind-



## WATCH THE KABEL KIDS PERFORM

BORN near the banks of the Rhine, these youthful metal prodigies crossed the sea to display their versatility on the pages of America's leading periodicals, soon winning their way into the hearts of our foremost typographers by their adaptability to the printed message. The Hamilton Press welcomed these twins to its extensive type family at the zenith of their glory. They are now playing to capacity day and night in our composing room. Give the kids a trial—they'll put pep and snap into your printing by their freshness and distinctive modernism.

THE HAMILTON PRESS  
58 STONE STREET - NEW YORK

JULY											
Sun.	Mon.	Tue.	Wed.	Thurs.	Fri.	Sat.					
1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31					

COMPLETE - ART - AND - LAYOUT - SERVICE

Blotter by Charles J. Felten, the original of which is printed in black, red, and gray (the latter color being represented by Ben Day) on white stock

stamping the panel on the white paper creates an effect of quality hard to surpass. The mixture of types on the menu page is not a pleasing one, but colors, good printing, and the fine quality of the paper used tend to minimize the ill effect mentioned. The candle cut on page 1 is too far toward the right and a bit too low, and the back margin on the page on which the cut of the power plant is printed is noticeably too wide.

R. C. HUGHES, East Stroudsburg, Pennsylvania.—If brought down to cases, we doubt very much whether many readers of your employees' publication *The Hellbox* care for the type of cover designs being used. Except for the one on the June issue they are decidedly weird and not of a character to inspire workers in a publishing house with a sense of pride in their craft. Also, except for the March design the other three submitted are poorly designed, being decidedly unbalanced, particularly bottom-heavy.



While there are some occasions when it is permissible to depart from the practice of using capitals in headings and titles, and when beginning important words, such occasions are rare indeed, usually only in the case of a word or two of the right sort in advertising display. We consider that the idea applied to the name of this magazine of yours is improper. Another fault with all except the June cover is that the ornament used overbalances and overshadows the type, which should never be the case. Although we have an aversion for the ugly type face used for the heads in the pages of text, they are otherwise at least satisfactory. The best thing about the paper, however, is its editing; we wish that the dress at least approached the text.

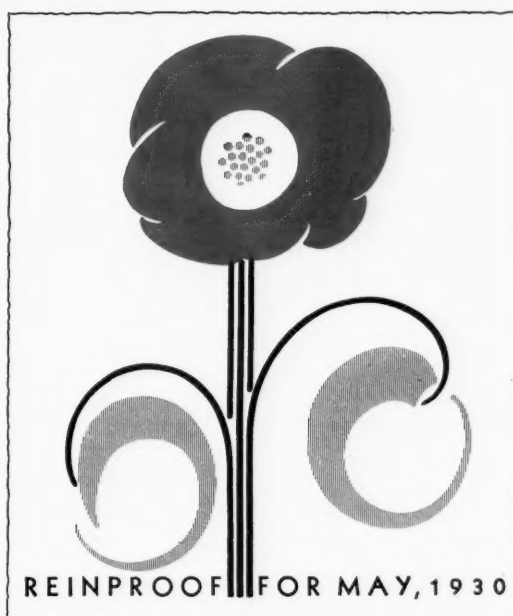
P. L. PICKENS, Memphis.—There are some unusually attractive specimens in the collection most recently submitted, notably the blotter "Colors Will Pep Up Your Mailings," and the business card for Carter Leflar of the Tayloe Paper Company, which is here reproduced. The border for the blotter "A Mailing Piece Is Like a Woman" is rather too obstreperous, but the colors, which save the situation so to speak, are excellent, as in fact they are on all the specimens. The very interesting design of the letterhead for the Jorgensen-Bennett Manufacturing Company is at a handicap because of the lack of clarity inherent in the type face used. It is a good face for outstanding display in relatively large sizes, but not for setting an entire job or in small sizes. The rules are just a bit too strong, so the green should have been lightened up a bit. We like your work, which while not conventional is characterized by a degree of simplicity and straightforwardness that is genuinely commendable. If all who have essayed to use some of the unusual forms of type marketed in recent years would discriminate in their use as you ordinarily do there would be much less to be said against a lot of current typography than there is—or, we should say now, less than there has been.

A. EARL TANNY, of Syracuse, New York.—Save where you have used the Parsons type, and especially where it is set wholly in capitals, the specimens you submit are very good. They have a degree of punch, in fact, that is unusual. The unfortunate thing about the Parsons is that it is so decidedly different from other styles of type that it does not harmonize well with any of them. As it is a "fancy" letter in one sense, its use should be confined to items with little copy, like letterheads, cards, etc., where it is often very effectively used. In short, for text it is all but impossible. The objection to using it in all-capital composition is that some of the caps, like "N" for instance, are just enlarged lower-case letters. They look queer in all-cap composition, just as Old English cap characters do. Where you feel

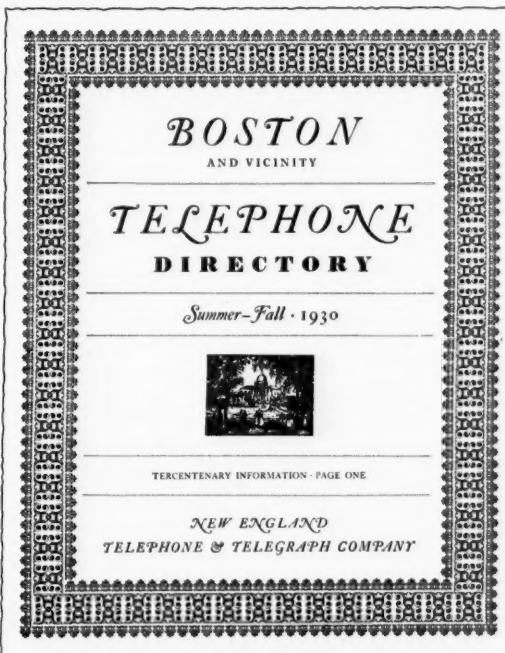
that you just must use it for display, Bookman is perhaps the best face to be used for text in connection. The letterhead for The Treasure Chest and the invoice of Legionnaire are unusually good items, as are the several issues of your house-organ *Type Talks*, though the purple is just a bit too strong and the blue too dull on the text pages of Nos. 6 and 5 respectively. The display pages, advertisements for good printing, are set in a distinctive and effective manner and are very impressive.

THE MORTIMER COMPANY, Ottawa, Ontario.—The cover of your advertising brochure "Under One Roof" is one of the handsomest, most unusual, and at the same time attractive pieces we have seen in a long time. Printed in black, yellow, and gold, the latter embossed, on blue stock, the color effect matches the excellence and the character of the design. It is a knock-out. We regret that the inside pages do not measure up, though well executed. The rather wild character of your illustrations, especially of the decorative splashes printed in brown, tends to suggest a lack of seriousness, besides being to us at least unattractive. Being so pronounced, it seems only natural that as this is ever in the mind of readers the text cannot be followed with the degree of close attention essential to its being impressive and remembered. We note that each page of text is set in a different type combination, the object of which is to give recipients an idea as to what type faces you are able to supply. As a rule, however, the lines are crowded. We feel also that the light blue is too weak for the initials, heads, and sub-heads. If you had used this color, perhaps weakened somewhat, for the second color in the illustrations, and the brown, made somewhat stronger, for the parts you have printed in blue, the result, we feel sure, would have been somewhat better.

CHURCH GREEN PRESS, Boston.—While the front of the folder "Just Three Years Old" is interesting and quite attractive, it would be improved if the lines were spaced out a little, also if in trimming the halftone print which is tipped onto the blind-stamped panel the finish line of the halftone had been taken off. This detracts from the picture, and particularly from the edges of the blind-stamped panel. The inside spread is



Above: House-organ cover by the Rein Company, Houston, Texas, printed in black, light blue-green, and red on yellow stock. Below: A telephone-directory cover by The Wood-Clarke Press, of Boston



**AMERICAN**  
TYPESETTING CORPORATION

**Creative Typographers**  
MONOTYPE • LINOTYPE • MAKEUP  
ELECTROS • STEREOS • MATRICES

A. J. LITTLE

CLARK AT HARRISON • CHICAGO • USA • HARRISON 9855

Telephone Berkeley 0269w

**adam d p hillips**

1524 Hearst Avenue • Berkeley

Two interesting business cards but of widely different styles. Which of the styles do you prefer?

# THE DESIGN ENGINEER

A NEW MAN NEEDED  
IN MODERN BUSINESS

LYDDON  
HANFORD  
& KIMBALL  
ADVERTISING  
100 EAST 42ND STREET NEW YORK  
11 JAMES STREET ROCHESTER  
225 COLUMBUS AVENUE BUFFALO  
ROBSON OFFICE, LONDON PARIS

BY ABBOTT KIMBALL... REPRINTED  
FROM A TALK GIVEN IN THE 1920  
SERIES OF LECTURES ON ART AND  
ADVERTISING HELD BY THE ART  
DIRECTORS' CLUB OF NEW YORK

A booklet cover that is fresh, smart, and modern. The original of this effective specimen, the dimensions of which were 8½ by 11 inches, is printed in black only on antique white paper

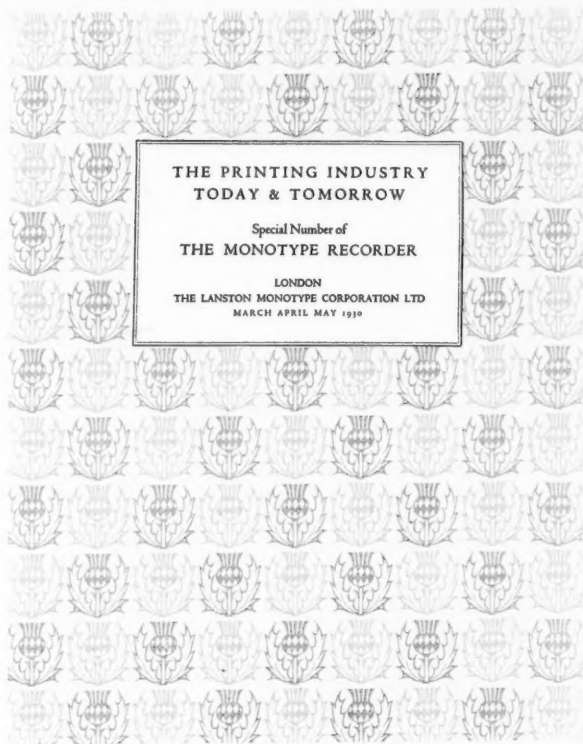
ineffective and unbalanced as a result of the small size of the display at the top. With the stronger notes of the page at the bottom, not only is the effect bottom-heavy but the tendency is to draw the eye downward from the matter above, which is likely in many cases to go unread as a result. While the triangular ornament on the title page of "A New Banking Function" is too black, we would excuse that, but we cannot overlook the awkwardness of the shape of the type lines and ornament together resulting from the latter being so far from the type. While round and rectangular ornaments may properly be placed well apart from the type in similar instances, inverted pyramid ornaments must for best results appear to hang pendant from above, hence be part of the group. While the inside spread of the four-page illustrated letterhead of Barron's seems quite satisfactory, the heading itself on page 1 is inferior due to crowded lines, exceptionally wide spacing between words in the line set in italic, and the use of three styles of letters. The Copperplate Gothic contrasts quite unpleasantly with the other two styles.

Monte Vista (Colo.) *Tribune*.—Your work is good, though subject to criticism with respect to details for the most part of a rather minor character. On your own letterhead the use of Goudy Handtooled should have suggested the need of a companion type face of an old-style and not modern design. It is well arranged. Though the border used as decoration is rather too pronounced in relation to the type, the several stationery forms for the Williams Pharmacy are interesting and attractive. If these ornamental features had been printed in a second color the items would be rated high class. Avoid the use of Parsons except in such cases as on business cards, tickets, and

other stationery forms of little copy where it can be exclusively used, as it does not harmonize with other styles. Possibly the best face to be used with it is Bookman, which is at least similarly monotone. The program for "A New Kind of Old-fashioned Girl" looks crowded, and the title page of that for the Baccalaureate Service of the 1929 graduating class of the high school is bottom-heavy, the initials at the top being so small as to achieve practically no effect. The first group of type should be moved upward about four picas and the second one also raised and made practically a part of the first, with the dash between omitted. There should be a small spot of ornament rather than a dash between what would then be the main and the bottom groups.

PETTY & SONS, Limited, Reading, England.  
—While we regret the use of the very old-fashioned and unattractive Old English faces in the booklet "The Chronicles of a Clothes

Maker," it is otherwise very good. Word spacing is too wide on this and other items in the package you submit; in fact this is something you should especially strive to correct. To look well and read well too there should be no more space between words than necessary to set them apart. Careful typographers nowadays use four-em spaces between words as general practice, whereas, when the writer worked at the trade, three-em spaces were the rule. Exceptionally wide spacing is also noted sometimes in heads, as for instance those on the text pages of the booklet "All Is Not Gold That Glitters," the very impressive cover design of which is hurt a great deal by the cubistic lettering. Referring back to the heads, there was no reason in the world why these lines should not be shorter than the lines of text; in fact spacing them out to the same length not only resulted in the bad spacing but creates an effect of stiffness, which is never desirable.



THE PRINTING INDUSTRY  
TODAY & TOMORROW

Special Number of  
THE MONOTYPE RECORDER

LONDON  
THE LANSTON MONOTYPE CORPORATION LTD  
MARCH APRIL MAY 1930

On the beautiful original of this magazine cover the ornaments were printed alternately in green and a soft violet on white stock, the type and rule panel of this piece being reproduced in black



## A New Trade Mark

Clarence Pearson Hornung, New York designer and authority on trade mark designing, drew this mark in a strictly modern manner, simplicity being the keynote. It shows the maple leaf between two pages of an open book. Advertising and Direct Mail pieces bearing this imprint will be sure to be above the average.

THE MAPLE PRESS COMPANY  
IN YORK, PENNSYLVANIA

Printed in a soft purple-blue and black on mottled blue stock the blotter reproduced above, which so effectively identifies the impressive work mark of the printer issuing it, is very striking. It is the work of Howard N. King, typographer, a frequent contributor to this department

Items unmentioned are satisfactory, save of course for the fact that, as noted, word spacing is usually far too wide. The finest work, however, was done on the booklet "Clothes of One Kind or Another." The only point we have to make regarding this item is that the cover and text pages, both of which are excellent, are inconsistent. It is indeed both characterful and impressive.

SANGER PRINTING SERVICE, Maywood, Illinois.—It is very unusual to receive a package of twenty-odd specimens without finding in any of them a single line of type. It is also surprising to realize that there is a printing shop specializing, as it would seem, in announcements of school and fraternity activities; no other type of customer is represented. It is furthermore interesting to note that in the vast majority of cases novelty papers are used and that otherwise the stocks employed are of strong and unusual colors, and that trick folds are frequent. The work is hand lettered in the spirited style of high-grade showcard writers and usually clever, the printing being done presumably from zinc etchings, though in view of what we have seen in the way of the unusual we would not be surprised to learn that you produce some of your own plates by the chalk-plate method. Layouts and formats are clever; indeed, if there is any fault to be found with the work it is with the legibility of some of the lettering, though the quality is perhaps less essential in the variety of work you do, where character is possibly looked upon as of prime importance by customers, than in any line of work. In one or two instances also we feel that thermography has aggravated the lack of clarity in some of the small lettering, though on the De LaSalle folder for the May 9 dance the method gives charming results. This item is a knockout—one of the best in the lot.

GULFPORT PRINTING COMPANY, of Gulfport, Mississippi.—We are interested in the several specimens you submit, and particularly because, as you state, "the colors were produced by a new patented process from one original plate, all the various colors being secured by the printing of transparent yellow, red, and blue process plates over the halftone or zinc etching as the case may be." The further statements you make, particularly to the effect of "its only limitation being that you cannot secure absolutely solid colors," are also interesting, and this one is demonstrated by several of the examples, particularly the illustration on the cover of the booklet "Fishing." Part of the trouble here we believe is due to the black halftone plate, which is lacking as to contrast, more particularly in solids. It has a decidedly washed-out effect, and yet, though from a printing standpoint not as satisfactory as is black printing alone, we feel that due to the value of color in publicity it may be worth while, though not worth a great deal as color-work *per se*. The halftone cuts so printed in colors on the folder "The Inn by the Sea" are infinitely better, in fact certain of them are highly commendable, and the method seems to work to especially good advantage on the line illustrations, where the weakness of the colors you mention appears to be an advantage, giving them an effect not unlike lithography and water-color work. Rather inferior typography detracts from this folder, which if set in a more attractive face, larger perhaps and opened up somewhat, would be unusually fine. The folder "Something New Under the Sun," advertising and illustrating this process, is cheapened by the rather extravagant use of

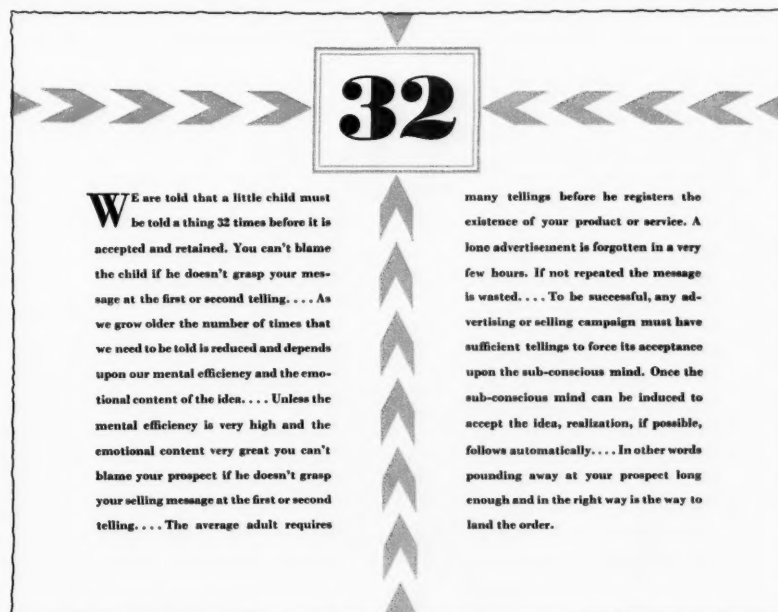


First and fourth pages of a striking folder issued by a well known and high-grade Rochester, New York, printer. The ornaments are printed in bright purple-blue and the type in black on the original, on a good grade of light blue antique stock. It represents a discriminating use of a modernistic motif

ornament, which detracts from the illustrations, the importance of which, shown to good advantage, is paramount. Poor type faces, noticeable also on the booklet "Fishing," are a definite handicap to your work.

BAYLEY'S, PRINTERS, LIMITED, of Ipswich, England.—The specimens you submit are of average grade for a shop of the size and type you describe and considering the character of the work. Although there are faults of execution, you are handicapped in having to use commonplace type faces rather than from a lack of ability. An especially good specimen, possibly the best one in the collection, is the folder "This Year, Next Year—Always," but in it there are several lines set wholly in caps

of italic, which are seldom pleasing. In order to achieve the unusual shape of the type mass the spacing between words is too wide in many lines, suggesting the advisability of changing the wording where the effect is the worst. Indeed word spacing is something you should watch, as the work as a whole suggests a lack of appreciation of the fact that close spacing between words is an essential of good typography. Your own envelope with the printing at the bottom and on which you have utilized a decorative initial "B" printed along with a band of border in the second color, green, is well designed, and if some better type than the Copperplate Gothic had been used it would be excellent. We suggest that you desist in the



Center spread of folder the front and back pages of which are reproduced at top of page




use of borders made up of solid square units. Because each piece is pronounced such borders draw the attention and tend to weaken the effect of the type—which is the all-important thing. The title page of the booklet "A Few Suggestions for Christmas" is excellent, but the inside pages are badly crowded and, as a result of the ornaments thrown in here and there, also confusing. While your tendency is to space too widely between words, you go to the other extreme in the matter of lines, which as a rule are crowded. The title page of the

for every reader of THE INLAND PRINTER—that any style which depends for distinction on a type face of malformed, ugly letters is not deserving of the name. The second page of this Masonic folder, on which three lines of Broadway caps are set among lines of Cloister Bold, is very bad, especially because of the lack of harmony and crowding. Do you consider the lines of Broadway make that page modern? We know you too well to believe that you do. On the other two pages of the spread the decorative details are too pronounced, and this also

ous styles of decorative borders on different pages, and the borders unfortunately stand out over the type. Plain light rules would have been infinitely better. Borders of pronounced units are particularly objectionable inasmuch as each unit constitutes an accent, whereas the continuous rule border is but one. Force is the result of a concentration of accent rather than diffusion, of having but one or two—and these portions of the type matter—and of making them count. Furthermore, these borders are old-fashioned and not at all in keeping with later designs. A point in favor of the use of plain rule is that it never goes out of fashion. Another point suggested by your work is that on booklets the inside pages are crowded and apparently handled with little care, and so are inconsistent with the cover design. A good job must be good all through; a sugar coating does not compensate for the bitter inside of the pill except momentarily. Endeavor to overcome faults herein mentioned, improve your presswork, and then submit additional specimens of your printing to this department for further criticism and comment.

MESSANGER PRINTING AND PUBLISHING COMPANY, Worcester, Massachusetts.—"Annals of St. Anthony's Shrine" is just an ordinary book, weak in the first instance because of the types used both for text and display. In view of the size of the cuts, which presumably were on hand, you erred in the size of the book, which is too large. A 6 by 9 inch page would not only have fitted the cuts to better advantage but would have reduced the length of the text lines, which are rather too long to follow with comfort, considering the size of type employed. The text matter shows plainly the ill effect of line crowding and should have been opened out with one-point leads at least. The ornament under the line "Contents, 1930" on the cover is ugly, ill-shaped, and needless. If by page 1 you mean the one headed "To Our 1930 Readers," then the rules and ornaments should be deleted and the type mass raised half an inch. While the page border made up of a straight and wave-line rule is not objectionable, one of parallel straight rules would be preferable. Except in rare instances where skillfully used a wave rule looks cheap and old-fashioned. In reference to your third question, the heads for the poems printed on the back of the halftone illustrations ought to be of the same style as used on the regular items, but here let us advise you that the condensed Cheltenham was a poor choice for the latter, due first to its shape and then to the fact that it is a rather monotone old style, whereas the text is a modern letter, Century. Having more contrast between thick and thin, the Recut Caslon used for the heads on the poems harmonizes better with the text type, and yet it does not do so as well as it should. Bodoni, not bold, would have been the ideal choice of type for heads. The antique used for the second line of the heading on page 10 is a further unpleasant contrast, and here the Old English initials come to view. They do not harmonize at all. Dashes between articles are too long and those under the heads are improper, because unpleasant and because they are not necessary. Pages like page 37, which has a poem, should be above even the optical center, which is itself above the actual center. The advertisements are decidedly poor, due to the use of Cheltenham Bold condensed and to crowding, although little can be done with card advertising of the kind.



**SHORT DRIVES**

**TO BANKRUPTCY**

**I** was one of those accidents that lands the blame on both parties involved and compensates only one—the injured. I am Chester Morrison, not an average business man, but my car drove a Los Angeles boulevard. A messenger boy on a motorcycle darted out of a side street into Morrison's path. Car and cycle met and broke screens and cries of pain. The boy suffered a broken leg, which was later amputated because of an infection. The boy's guardian learned that Morrison carried no insurance but was employed by a reputable company at the time of the accident. Suit was immediately started for \$50,000, with Morrison's employer named as co-defendant.

It is the possibility of injury did not alone prompt the amount of the suit. It was also Morrison's affiliation with a financially strong company. It is a similar accident (and they are common) with an employee of yours involved may throw you into the hands of a receiver, if you are not prepared against such an emergency with adequate insurance protection. It is the Century, four-wheel-drive Automobile Liability Insurance costs little and protects you against such unknown risks. No matter how infrequently your employees drive their own cars, on company business, you positively need this protection. And the higher your company, the more insurance you will have to buy. Cars on higher limits are named. Consider the insurance company in buying such protection. Standard is nearly a half century old, and backs every policy with definite service and \$50,000,000 in assets. See your Agent or Broker about Standard's Casualty and Bonding protection or call Detroit Branch. (Proof of loss furnished on request.)

**STANDARD ACCIDENT**

INSURANCE COMPANY

**INSURANCE COMPANY**

INSURANCE COMPANY

Magazine spread, black but in good taste and impressive, featured particularly by the consistency and character of its elements and effective whitening out. Submitted by C. E. Rickard, Detroit

folder "Are You Interested in Poultry and Pigs?" is poorly designed. If the ornamental dash were omitted the lines might be opened up somewhat to advantage. The second line of the main display should be shorter, with normal spacing between words. We will be glad to see additional examples of your work after you have corrected the general faults here mentioned, when we can go into details, fine points of the work, so to speak.

MORRIS REISS PRESS, of New York City.—Your schooling in the fundamentals of standard and what some often in derision call conventional typography has proved helpful to you during this jazz age, which they now tell us is passing even in the matter of women's costumes. While the work you submit evidences a desire to "be modern" expressed by the use of Broadway, for instance, and effects developed from thick rules, there is a restraint about it which helps a lot. There is in fact only one item in the package which we consider bad; it is the folder for the November 27 meeting of the Golden Rule Masonic Lodge. To demonstrate that we are not prejudiced against everything which might be classed as "modern," let us state that we like the folder for the Harlem Card and Paper Company, "We Are Now in Our New Home," very much. The trouble has been that only a small percentage of the work called modernistic has been sane; by far the greater portion has been extreme, discordant—like the worst of jazz. The title page of the Masonic folder depends for whatever modernity it may have on the Broadway type; the layout and display are as conventional as anything ever done, which brings up the point—and we're writing now

we believe that you recognize. We do not like the setup of your new letterhead, in which the heavy rules in light olive appear below "Morrison" and above "Press." The effect would be better if the rules were in both cases above or below the words, but even then we consider that they are too pronounced for a letterhead design. Again, the even length of the top and bottom parts, with the short line and the ornament between, creates an awkward shape in the whole. Other specimens that you have submitted in this group are satisfactory.

BURGAY Y CIA., Havana, Cuba.—There are some unusually interesting specimens in the large collections you submit, especially as to layout and display, the qualification being suggested because some of the items outstanding in those respects are handicapped as a result of the use of stocks which are rather too dark and inks that are dull. More brilliance of color seems required if the character of the display is to be reflected in the completed work. Sparkling specimens to which the objection above raised does not apply are the booklet cover "Casa Versailles" and the cover for the menu of the Restaurant Sans Souci, the latter being especially fine. Rules are rather too prominent in the item first mentioned; indeed this is a fault with several of the items, as for example the cover "Teatro Encanto," whereon the exceptionally thick rules are printed in a weaker color than the relatively lighter type. If the use of the colors had been reversed the effect would be much better, although even then the rules between the lines of the central group should be thinner even for the character of display followed. The inner pages of this book are old-fashioned in respect to the use of vari-

# Old-Time and Modern Punctuation as Seen Through the Eyes of a Printer

By FRANK L. LANE

PUNCTUATION is to most of us a baffling subject. And when the baffled one is an easy victim, she (the baffled male resorts to the printed forms or to his able secretary) adopts dashes or otherwise careless construction. More significant is the fact that a writer whose work appears to be carefully punctuated is likely to stray from the rules he has seemingly adopted and fortified. Some of our best authors depend upon their printers to convey, by the use of proper punctuation, the niceties of their messages.

Typefounders, when they send out large fonts of type, wrap the periods, commas, semicolons, etc., in separate packages, and label them "points." I well remember when, as a cub reporter for one New England daily newspaper (this was in the days of hand composition), in nosing about the composing room I discovered such a package. I wanted to know what points were; and, slyly opening the package, I learned.

The foreman, handing me a stick and a rule, brusquely commanded me to "set the stuff." As suddenly as an explosion it had become a pile of pi apparently several times its package size. This was my first real lesson in punctuation—and in printing; for I had as brusquely been told to mind my nicks, keep the type on its feet, and be careful in my justifying. Some of the mechanics of this mystery art that I have gathered since piecing that page of points may interest those studying punctuation.

In approaching the subject, one will do well to lose sight of the *secondary*, or the modern, definitions of the words "period," "comma," "colon," and "semicolon," and adopt for a time their original, or *primary*, uses. To illustrate, take the word "saddle": its *primary* meaning was "a seat for riding on horseback." Later it became a verb; as "*saddle* the horse"; and this is termed its *secondary* use. In "saddle," as with a great many other words in the English language, both primary and secondary uses are established.

However, in the case of what later became known as "punctuation marks," the *primary* uses of the words "period," "comma," and "colon" and "semicolon"

were lost to sight. I am recalling them here as being of historical interest and in order to impress more easily upon the minds of students in punctuation the "whys" of these four marks. In this part of the discussion I shall treat these four words in their *primary* sense.

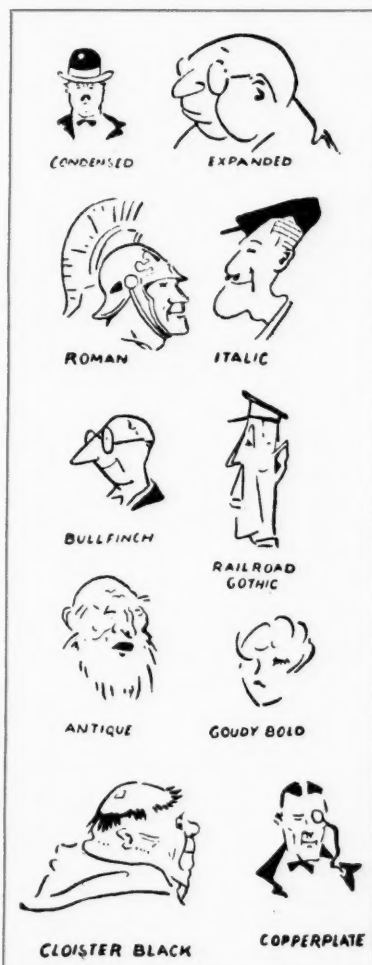
In its primary definition a period is an expression the meaning of which does not clear until it is completed. In the early history of punctuation the mark which indicated the completion of the period was known as the "full-stop." A period may be simple or complex; it may have its members and its fragments. An early definition was that

"a period is never perfect, when the mind of the reader is brought to rest at any part, before the period is actually ended." However, this definition would not apply today. Some modern writers, in an attempt to be "snappy," lose sight of the fact that the construction should hold the reader's attention sufficiently to carry him to the completion of the message. Some sentences are so nearly meaningless that the reader is in doubt as to the subject. This is particularly true with every sentence a paragraph.

The history of the word "colon," and especially of its significance when the colons, semicolons, and commas were parts of the period (or sentence), may be helpful. "Colon," a Greek word, means a limb; a member, as a foot or leg; a member of a sentence. An ancient writer, in this old-style language, states of the colon: "The sentence is either imperfect, or else, if it be perfect, there cometh more after it belonging to it; the which more cannot be perfect by itself without, at the least, something of it which goeth before." And an English writer of the early 1800's describes what we now know as the *colon mark* as being used "when that which precedes it is complete, but is followed by something illustrative." He gives this example: "In misfortunes we often mistake dejection for constancy: we bear them without daring to look on them; as cowards suffer themselves to be killed without resistance." He adds that "the connective *as* in the latter division makes a semicolon point more proper than a colon point."

When one simple period (continuing with the primary sense of the word) is followed by another simple period, illustrative of the first, both these periods become colons and form a sentence.

Continuing in the *primary* language, the semicolon is but a variety of the colon. When the latter part of a sentence meant nothing without the aid of the preceding member, this latter member was termed a semicolon. As I write this, to find illustrations I turn to a page of what is termed "country correspondence" in a small-town newspaper; and I search in vain for a semicolon. Then I take up Emil Ludwig's "Napoleon,"



Type faces personified. From *Inklings*, the house-organ of H. O. Ramsay Publishing Proprietary, Limited, Melbourne, Australia

and the first sentence which meets my eye is, "Here we have once more the pride of the born soldier facing those who are born kings; here we have General Bonaparte." In this sentence of Ludwig's we have a common example in modern use of the semicolon mark.

Caesar's immortal dispatch to the Roman Senate has been written in a sentence of three colons: "I came: I saw: I conquered." In the development of punctuation it has been printed in what was known as three simple periods: "I came. I saw. I conquered." Others have treated it as of three semicolons; others as fragments or commas.

Dropping the primary uses of the words we now know as designating punctuation marks, and the period, colon, and semicolon having been discussed, I shall make brief reference to the other marks. The word "comma" is variously translated from the Greek as fragment, slice, a piece cut off or cut out. Two or more nouns in the same construction are separated by commas; or adjectives belonging to the same substantive; verbs, having the same nominative case; participles; adverbs.

If but two of these members are connected by a conjunction the comma is not used. Where three or more are used the comma should follow each one. Examples: "On the sideboard we found salad, bread, and cold meats. If only two, "bread and cold meats" (without the comma). However, like capitalization, punctuation is much a matter of "office style": one printer observes what is termed "close" punctuation; another, "wide." The chief purpose of punctuation is to make oneself easily and clearly understood. In order to accomplish this a writer sometimes has to resort to ingenuity coupled with good taste. If cleverly "pointed" a thought may be very tersely expressed; and that punctuation is quite as important as vocabulary is generally recognized. To illustrate this point, it might be added that a well punctuated series of grunts would be far more effective in expressing the state of one's mind than a page of unpunctuated letters representing a choice and fitting assembly of words.

How the language and forms of expression have undergone some marked changes is illustrated by this example, found in an old print:

At dinner parties, a custom, particularly of late years, has grown up, of drinking the health of, comparatively, obscure men, who are present, and, at public meetings, there is an analogous custom of thanking men, for supposed, or trifling services:—these health-drinking, and thanks-voting, the cheering, the

cries of hear, hear, and the clapping of hands, which accompany them, instead of adding to the honors and reputations, of some men, frequently make them, what is, indeed, sometimes, intended, by their companions, objects of fun: for folks call, upon them, for speeches, and replies, and the necessity, as some fancy,

#### \* \* \* A COPY IDEA \* \* \*

### We Know a Salesman

- . . who never gets tired, or sick, or angry, or discouraged.
- . . who never drinks, or goes to ball games, or movies.
- . . who has a wonderful reputation for producing.
- . . who can get to executives who entirely bar out most salesmen.
- . . who sticks right with the prospect for days or weeks.
- . . who has sold millions of dollars' worth of goods.
- . . who can make ten thousand calls in a single day.
- . . who can make ten thousand calls for no more than the average salesman spends in making fifty.

#### HIS NAME IS

### Direct Advertising

Text from center spread of impressive folder by the Ingram Printing Company, of Berkeley, California

of saying something, the perplexity of not knowing what to say, and the anxiety of appearing learned, deep-read, or witty, are circumstances, which are capable of making, and have made, many a man, appear ridiculous: besides, these customs are evil, because they, sometimes, give a blockhead, of many words, and of little sense, with superficial listeners, particularly those of the fair sex, an advantage over men, of undoubted ability, to which these talking chaps, are not justly entitled.

Note, also, that all this is one sentence. This style doubtless accounts somewhat for the pendulum's having swung so far in the direction of short sentences.

Early during the Christian Era three marks were employed for punctuating; or, rather, one mark serving three different offices according to its position. If over the last letter of a word it denoted the close of the sentence; if in the middle of the letter it served as a colon or semicolon; if at the bottom it denoted that the sense was altogether incomplete or suspended. From this beginning has developed our present system of punctuation.

I have cited some of the early rules of punctuation because the fundamental principles remain, and, too, because a knowledge of its early history helps to lead one out of the general confusion that attends the application of its rules,

especially those rules governing the use of the colon and semicolon. One marked change—a change that seems to reverse the early applied rule—is that the colon and the comma are now generally used before lists of particulars and items; whereas quite recently the semicolon was employed wherever the common rule for the semicolon could apply.

Soon after the appearance of the linotype, because of the limited capacity of its magazine, the parenthesis was substituted for brackets by a number of the less important newspapers. In many printing offices reference marks have disappeared not only from the matrix fonts but from the conservative foundry fonts. It is becoming a custom to substitute superior figures <sup>(2)</sup> for the asterisk, dagger, double dagger, and so forth. The asterisk, once universal in indicating the omission of words, sentences, and paragraphs, has been replaced by periods, or "leaders" (....).

Only the more careless publications substitute parentheses for the brackets. There is no compromise with the rule which calls for brackets to enclose interpolations in a quotation by the person quoting; for the parenthesis marks would indicate that the words enclosed were a part of the quotation. Brackets are a near relation of parentheses; and were known as "parathesis"; then as "hooks" and "crochets" and "brackets." The modern printer simply makes reference to them as "brackets."

Parenthesis marks serve much the same purpose as commas and dashes; that is, to enclose a word or phrase when, from its brevity, the matter enclosed does not duly distract the mind from the main proposition. Oftentimes there is confusion as to which of these marks shall be used. However, the parenthesis should be confined to matter inserted by way of comment or explanation into a sentence which would be grammatically complete without it; and also to enclose a parenthetical sentence.

In printers' lingo a single character is a "paren"; the pair, "parens." Whereas the primary meanings of the words "period," "colon," "semicolon" (early termed "semi-colon"), and "comma" have given place completely to the present uses, the word "parenthesis" is frequently used to describe both one and the pair of marks and the matter enclosed in them. (The dictionary's plural form is "parentheses.")

One may be helped in properly using the exclamation point by knowing that early in the nineteenth century it was known both as an "interjection point"



and as an "admiration point." Besides indicating strong emotion, it is a common mark of satire. There is seldom confusion in the use of the interrogation mark, the only misuse being when it follows an indirect question.

The dash was first used in printing in 1662, and was called a "break." It is most effectually utilized in abruptly breaking off a sentence before its completion; and as a substitute for parenthesis marks, and other common uses. Then one should also recognize the two-em dash, employed to indicate the absence of letters or figures and sometimes of entire names, whereas the one-em dash is employed in punctuation.

A study of the hyphen leaves one totally in despair. Some printers have well sounding methods for compounding words; but when Webster's says it is "boarding house," and the Standard drops in a hyphen, what have we to say! And some of these books of last resort decree the use of "countingroom," "dining room," "drawing-room," "story writer," and so on.

However, there is a standard which appears to have been adopted among leading writers and printers. For example, an adjective (and words with clear adjectival force) and a noun in regular use should not be joined, as: spinal column, chestnut horse, fellow citizen, brother officer. [However, one dominant authority hyphenates the last two examples.—EDITOR.] It is the unnatural association of words, generally indicating unification in sense, that calls for compounding, as: brick-yard, milk-can, apple-orchard, cigar-shaped; but brick house, tin can, red headed.

The part that printing has played in punctuation can be better appreciated when we find that at the introduction of printing, in about 1445, the period and colon were the only points used; and that before the close of the century all the points now in use, except the dash and brackets, had been adopted.

I am not assuming any scientific knowledge of this subject; my acquaintance with punctuation has developed through practical experience. My object in this paper has been to aid fellow-printers in some of the everyday problems that come to their desks.



Fine printing will be more and more in demand by commerce. The standards of such printing have been rising with a significant rapidity. Efficient business men have learned the actual cash value of fine printing.—A. B. McCallister.

## An Unusually Effective Window Display

By C. M. LITTELJOHN

THERE can be nothing wrong with a window display that can draw engraving business as did this one for Trick & Murray, "In a Hurry" printers, engravers, and stationers of Seattle. When interviewed recently on the pulling power of this recent window display, Herman Linke, display director of that large printing establishment,

sembles were arranged, and the entire combination resulted in orders for invitations, announcements, calling cards, and other items of various engraved styles on heavy stock.

Throughout this window display the theme is "The Way of a Man With a Maid," and upon this the display is concentrated, with samples chosen repre-



A window display used by Trick & Murray, Seattle printing and stationery firm, that has proved markedly successful in stimulating stationery business. Note that but very few pieces were used, and each item of the display therefore received full attention

stated that the window had exerted unexpected influence in the building of new business. Asked if he could tell just how much volume could be attributed to the intriguing display, he replied that countless orders were received through it, and that he regards the results received by the company as among the best from the many attractive window displays which he has arranged.

While this window featured Crane stock, with exemplary craftsmanship on the part of the T. & M. engraving department, there was fascinating artistry in the manner in which engraved en-

sentative of this age-old theme and its countless variations. In the background may be noted a Gothic arch, a cathedral-like symbol which gives further atmosphere, without obtrusion, to this display of engraved stationery.

Deft decorative touches add a refined and cultured air to this interesting and outstanding display, which is described here in detail because of its magnetic power. Walnut fixtures were used for the series in the center of the display. A nest of walnut tables was used at varying heights to form the steps that held the engraved examples. Further

home-like touches were reflected in the carefully chosen framed pictures, and in the artistic lamp and pedestal which are shown on the left.

Silvery sheen, like the silver of wedding presents, glistened in the window, and attracted the eye of the passerby at first glance. This silver effect was created with the unifoil board, a recently designed arrangement of tinfoil over

board, used as the background for the man-and-maid picture in the major position, and for the unifoil floor of the window. The silvery touches were further enhanced by the silver vase and by the silver flowers prominent in the lower foreground, on the nonchalant fold of the strip of dark vellum, which added a rich and luxurious note to the display as used by this progressive concern.

## Simple Credit Precautions Prevent Losses

By EARLE W. WEAVER

**W**HAT AMOUNT does the average printer charge off annually to bad debts? The figure in many of the small and medium-size printshops is altogether too large a percentage of the gross business, and in many cases this is because of the fact that the proprietor is possibly more of a printer than a business man. But of what help is it for a firm to be up to snuff in production methods if profits are lost through careless credit habits?

The writer has borne his share of "stickings" during his career as proprietor of a printshop, and had laid down several hard and fast rules in his own shop which have markedly reduced the amount charged off to the red-ink side of the profit-and-loss account due to uncollectible bills.

What do *you* do when a slick "advertising" genius walks into the office with a fine-sounding proposition whereby *he* is going to clean up nicely, and *you* are asked to do the printing of the fire-alarm cards, song sheets, telephone "directories," menus, library bulletins, or whatever scheme he is working? A good many of us are apt to jump at the chance to take the job, figuring that his profits are so large that the printer can't lose, especially as he promises to pay the very day he collects from the advertisers. No more for us, though! We've been "stung" aplenty, and we know a lot of our brother-printers who have also been cheated by these fellows. A liberal cash deposit with the copy, the balance to be C. O. D., is our only way of handling such work. The slicker the story these people put up, the larger the cash deposit has to be. And if they walk out without leaving the order, we call up our friends and tip them off to "watch out."

One of the worst "stickings" we ever got was from a perfect genius of a salesman who first sold us a collection system, which was very good, by the way,

and then came in and placed an order for some five hundred dollars' worth of printing on a group of the same collection systems. We knew that he was buying them for about three dollars each, and selling them for fifty dollars, so we gave him credit, rushed out the order, delivered it to him—and then whistled for our money.

This fellow knew so much about collecting from other people that he had every dodge of the dead-beat down to perfection, and worked them all himself. He frankly told us that we were stuck, and to take our licking with as good grace as possible. He got away with it for three years, as he had no bank account or anything else in his own name and he owed everybody in the section. A law recently passed in our state enabled us to get a court order, which is bringing us twenty-five dollars a month from him now. He swears that nobody else will ever succeed in getting a court order on him again.

Which brings us to the next point: How closely do you keep after collections? All bills are due when rendered. Thirty days is a reasonable time to allow for payment. We do not give any cash discount, feeling that profits are small enough without taking 2 per cent off our bills in order to get our money. We'd rather choose our customers carefully and allow them thirty days net.

Bills are mailed not later than the day following delivery of the job. This is a point on which many printers "slip up," and it's a bad slip to make. Customers like to get their bills promptly. Often they will send a check at once. We send statements the very first day of every month. This brings our bill again to the attention of the customer, permits him to check the amounts, and often brings a check within a few days. Obvious advice, you say. But it is surprising how few of the smaller printshops are doing these simple things to

guard credits carefully and to collect their money quickly and with dignity.

All bills over sixty days old receive more individual attention. Their second statement carries a line or two written across it in red ink, with wording suited to the particular customer. These vary from the simple word "Please" to a sentence or so, depending on the customer and how well we know him and his habits in regard to paying bills.

Those who do not send checks or make promises after this reminder are given personal attention in a couple of weeks, either by a phone call or a visit from our outside man, and are politely asked for a check. There are numerous ways in which a request may be made for overdue money without in any way offending the customer, and it is bad business not to chase up bills that are three months old. Accounts over this age are increasingly harder to collect.

In watching credits, another point is this: A very large proportion of printers' losses is in the "new business" class. By this I mean the new garage or store or factory that is just being launched in the business world and needs almost everything in the printing line. Most of us chase these new firms for business, get good orders, and then—well, statistics show that only 5 per cent or so of the firms that enter business succeed. Do not overlook this field—but watch credits! Make a few inquiries about the new account before you sign up for an order of printing. Don't be too anxious to beat the other fellow to it. Let him get some of the lemons!

There are enough good accounts in every community so that a wise printer can really choose his customers. If he concentrates his sales efforts on the firms that pay their bills, he can devote all his time to productive work, as chasing bad bills is certainly not profitable.

The policy of our company is exactly that. Sell the good houses only. Extend no credit to the wandering "get-rich-quick" men with their slick propositions—we have found many of them to be untrustworthy. Send bills and statements promptly, and *go after* overdue accounts before they become too ancient. The customers like it better, have more respect for the printing industry, and there's less of this coming back to the office nights and wondering where the payroll is coming from tomorrow.

To discard satisfactory types because something else is the fad is not quite sensible.—*From "Advertising Age."*

# A Physical and Microscopical Study of Ink, Type, and Paper for Letterpress Work

By JAMES STRACHAN

**T**HREE things must be considered in any study of the letterpress printing process regarding the quality of the impression: the type, the ink, and the paper. A metal surface coated with a film of oil containing coloring matter is applied with pressure to the surface of the paper. The quality of the impression depends upon the perfection of the metal surface, the color and viscosity of the ink, and the nature of the paper stock used.

When ordinary metal type faces are applied to the paper during the printing process, the paper is compressed and the

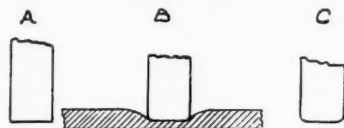


Fig. 1

type face bites into the paper. This is illustrated in Fig. 1, where *A* represents diagrammatically a square-faced type in section, *B* its application to the surface of the paper under pressure, and *C* the resulting wear on the edges of the type face. The wear is produced by fine particles of grit, which are always present to a small extent in the paper, usually to a larger extent in the ink, and predominantly in the atmospheric dust carried into the room by various means. A sharp, clean type face is essential for good printing, and in modern printing this is obtained either by frequent casting of new faces or by protection of soft metals by chromium plating.

The quality and the consistency of the ink are subjects which have received much scientific and practical study. The coloring matter must be very finely divided, and the oily medium in which it is suspended must have certain physical properties. The viscosity of the ink, for example, must be correct within narrow limits to obtain the proper film on the type face and the best impression on the paper. In the highest grade of letterpress work there should be very little actual absorption of the varnish into the paper, and maximum density should be obtained by the drying of the varnish on the surface of the sheet. This is con-

**This practical examination of factors of letterpress printing (appearing recently in *The Paper Market*, London) offers interesting facts and conclusions for the consideration of every printer**

trolled to an extent by the temperature prevailing during the printing operations, but as the type becomes heated by friction on the paper it is necessary to have the viscosity correct for the highest class of work.

Given good type and good ink, however, the nature of the paper must receive careful consideration. The surface of the paper is of prime importance. Theoretically the surface of the sheet should be as uniform as that of the type face to obtain an absolutely uniform film of ink on the paper. Microscopical examination of the impression shows, however, that this is never obtained in practice, except in printing on metal foils or specially prepared and surfaced paper. The practical printer controls density of impression by ink supply and pressure. A rough-surfaced paper will require more pressure than a smooth-faced sheet because the fibers must be compressed in the former paper stock to give a uniform, solid level capable of taking the ink uniformly. Again, considerable pressure must be applied in the case of printing greaseproof paper, even when the surface is quite smooth.

We thus see that pressure is applied for two distinct reasons in printing. In one case the fibers require compressing to a uniform level, and in the other, even when the natural level of the paper is dense and uniform, a high degree of pressure is required to make the ink adhere uniformly to the surface of fibers.

In the average printing paper of good quality both of these factors count, because not only is it necessary to compress the fibers as closely as possible, but a certain definite pressure is required to wet the fiber surfaces with the oily ink. Cellulose, of which all vegetable fibers are composed, belongs to the class of colloids known as hydrophilic, which are easily wetted by water but which repel oil. Gelatin is also a hydrophilic colloid, and both tub-sized and gelatin-coated papers require consider-

able printing pressure for this reason. Rosin, on the other hand, is a hydrophobic colloid, which repels water and is easily wetted by oil. Engine-sized papers containing 1 to 2 per cent of rosin are more easily wetted by the oily ink.

It will thus be recognized that in the case of engine-sized papers the papermaker's conception of "hard-sized" is quite different from that of the printer. The former tests his sizing with a pen and aqueous writing ink, while a printer judges it from the impression of an oily ink. A sheet of paper may be soft and porous from the printer's point of view, yet very "hard-sized" when tested with a watery fluid. It is quite clear that in actual practice the presence of rosin sizing in the paper assists in the uniform distribution of the film of printing ink, but it does not prevent the penetration of oil, in fact, it assists it, so that excessive rosin sizing is not desirable.

The importance of the composition of the paper and such surface-tension effects is quite clear when we examine the printed paper under the microscope lens. For this purpose it is necessary to use an objective of only moderate power (from two-thirds to one-half inch focal length), but a very powerful reflected light, and uniform illumination of the surface, are required. The illustrations reproduced in this paper were obtained by the Hauser dark-ground illumination method, which is ideal for this purpose, for examination of both the unprinted

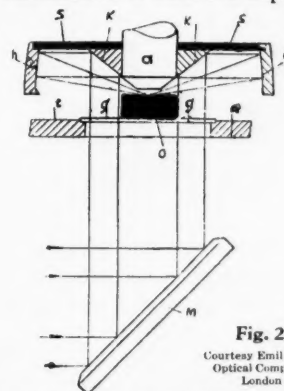


Fig. 2

Courtesy Emil Busch Optical Company, London

surface of the paper and the printed impression. The arrangement of this apparatus on the microscope is demonstrated clearly in section in Fig. 2.



A concentrated beam of parallel light from an electric lamp is reflected by the microscope mirror *m* through a glass plate *g* on the microscope stage to a conical metallic mirror *k*. From *k* the

The accompanying plate of photomicrographs taken by this method of illumination shows a magnified view of individual letters on the surface of six different kinds of paper in common use.

printing is the unequal impression or distribution of the ink on most papers, and how much depends upon outline. It is impossible to reproduce all the details observable by photographs taken at a



A magnified view of individual letters on the surface of six different kinds of paper: (1) Enameled art (coated stock); (2) imitation art (esparto); (3) S. and S. C. printing (wood cellulose); (4) machine-finished printing (esparto cellulose); (5) S. and S. C. newsprint; (6) machine-finished newsprint

light is totally reflected to a curved annular mirror *h*, which concentrates the reflected light onto the surface of the object *o*. Direct light is not allowed to pass through the sample under examination, the illumination being entirely by uniform oblique reflected light, which gives the maximum degree of resolution possible under such conditions.

These are as follows: No. 1, enameled art; No. 2, imitation art (esparto); No. 3, supercalendered printing (wood cellulose); No. 4, machine-finished printing (esparto cellulose); No. 5, supercalendered newsprint, and No. 6, machine-finished newsprint.

The first thing that strikes one on microscopical examination of letterpress

single focus, but a good general idea may be obtained from the illustrations. Two general characteristics are noted in the unequal distribution of the ink. The first is the very evident repulsion of the ink by the fiber surfaces, the difficulty of wetting the latter with an oily fluid even under pressure, and the consequent tendency of the ink to run or be

forced into spaces between the fibers. The second is the squeezing of the film of ink toward the margin of the type face. This is apparently due in some measure also to the repulsion of the ink by the fiber. The result of this is the evident heavy rim of ink squeezed to the edge of the letter and left in this position when the type is lifted. This effect is produced by perfectly new type faces and becomes accentuated by wear of the type edges. It is most marked on paper with a very highly glazed surface and minimum interfiber space. In the papers with a rougher surface and more interfiber spaces, a greater tendency exists to squeeze the ink into the latter.

Photomicrograph No. 1 reproduces printing on a coated or enameled art paper. Here we are dealing with the smoothest-surfaced paper used by the printer. Thus the ink is applied not to a fibrous surface, but to a coating of mineral matter mixed with glue. The heavy margin of the letter is most pronounced, and the repulsion of the oil by the gelatin or glue surface within the letter is most marked. Inside the heavy margin the ink is very patchy, and spots may be seen where the varnish refused to lie.

Photomicrograph No. 2 reproduces printing on an imitation art paper composed of approximately two-thirds esparto fiber and one-third china clay, and having a very high "water finish." Here, again, the marginal zone of ink is prominent, and within the latter, although the ink is more uniformly distributed than in the case of the coated art, the impression is less dense and numerous fiber surfaces may be observed which refused to take the ink. The outline of the letter is not quite as sharp as in No. 1.

Photomicrograph No. 3 reproduces printing on a supercalendered magazine paper composed of 75 per cent wood cellulose and 25 per cent china clay with a highly glazed finish. Here the marginal rim of the letter is not so marked and the outline not quite so sharp as in Nos. 1 and 2. The fibers are broad and ribbon-shaped, and in spite of both clay content and high finish there are numerous interfiber spaces into which the ink has been squeezed, while repulsion of the ink by individual fiber surfaces is most marked.

Photomicrograph No. 4 reproduces printing on a pure esparto paper containing 15 per cent of china clay and having a smooth or mat machine finish. This paper presents a marked contrast to No. 3. The marginal zone of ink is still present, but not so marked. Within the letter there is a much more uniform distribution of the ink than in any of

the smoother papers already described. The repellent action of individual fibers to the oily ink is visible, but not so distinct. Numerous fine interfiber spaces are filled up with ink, and as the fibers are of small diameter and "hair-like" the general effect is toward a more uniform distribution of the printing ink than that observed on other papers.

Photomicrograph No. 5 reproduces printing on a highly glazed newsprint

### \* \* \* A COPY IDEA \* \* \*

## When a Stone Mason Wants to Split a Rock

he rolls up his sleeves and strikes it once. No result. He strikes it again. Still no result. He hits it again, and again, and again . . . perhaps ten or twelve times, and the only apparent result is a surface mar. Then he strikes it again, and the rock splits.

Which blow split the rock? *It was all of them.*

It's persistence that puts it over.

You call on a customer or mail him a folder. No apparent result. You send him another . . . perhaps several, and still no result. But the next one may bring a reply which will lead to a steady and valuable account. That has been our experience . . . and it will be your experience if you don't give up.

Give us a ring and let us suggest a plan to increase your business. We plan, write, print sales literature, and mail it, too, if you wish.

From an effective mailing folder produced by the Ingram Printing Company, of Berkeley, California

composed of 70 per cent wood cellulose and 25 per cent mechanical or ground wood. Here the marginal zone of the letter practically disappears and the impression is obtained largely by squeezing the ink into interfiber spaces. In newsprint the fibers themselves are more easily wetted by the oily printing ink than in white bleached papers. The ink used in this case is also more fluid or less viscous and dries almost wholly by absorption into the interfiber spaces and the pores of the fibers themselves. The central portion of this photograph gives the area between two lines of type and shows very clearly that in this class of paper a high glaze is not an indication of a perfect printing surface. The interfiber spaces of this paper stock are numerous and relatively large.

Photomicrograph No. 6 reproduces printing on a rough machine-finished newsprint. Here all semblance to a regular outline vanishes and the impression is principally a filling-in of large interfiber spaces. In fact, the interfiber space presented is quite equal to the fiber area. The surface is open and "hairy" and practically impossible to use for the quality grades of printing.

Comparison of printing on these and other papers under the microscope indicates clearly that for uniform black impression in letterpress printing a highly glazed paper should be avoided as much as a rough-surfaced sheet. The most uniform impressions are usually obtained from closely made esparto paper having a moderate finish.

The fiber surface itself tends to repel the ink, and we are dependent to a considerable extent on interfiber space to hold the ink. In many highly glazed papers the interfiber space is reduced too much or does not exist at all. In rough papers the air space between the fibers is too great. In the case of the machine-finished esparto printing paper we have a close, level surface presenting the correct amount of interfiber space distributed uniformly on account of the fine structure of the individual fibers. The microscope thus confirms the reputation earned by esparto papers for their excellent printing qualities, particularly in bookwork or letterpress printing.

## Combination Catalogs

There are a good many related lines of small industry and retail stores that have not been able to afford their own catalogs, and have been in the habit of using imprinted literature supplied from the factory (which does not always have the local atmosphere), and not showing all of the lines they carry. A few of these concerns might be grouped and a combination catalog gotten up which would not only show all of their lines but cover a good-sized mailing list at a fraction of the cost, according to the number of concerns using this proposition. For instance, there are half a dozen household commodities that do not conflict with each other that make up a complete story for equipping a prospect's home, and the financial advantage of getting the dealers all together under such a plan is very easily recognized, not counting the satisfaction of the prospect who is saved considerable trouble.—From "Paper Scraps," house-organ of the Rourke-Eno Paper Company, Hartford, Connecticut.

## Porte Publication Shows Three Distinct Periods of Typography

By RICHARD TREWIN

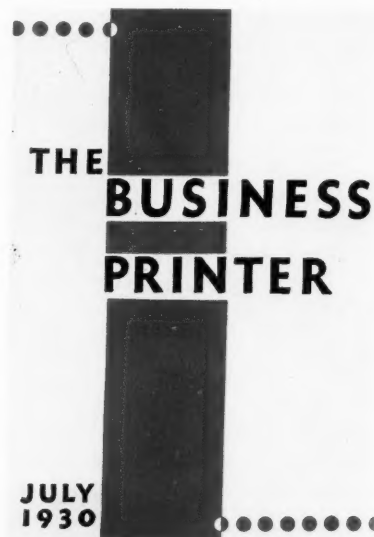
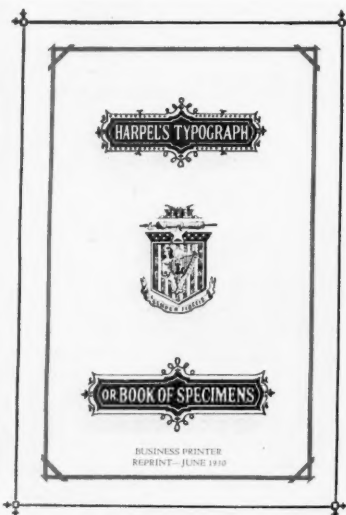
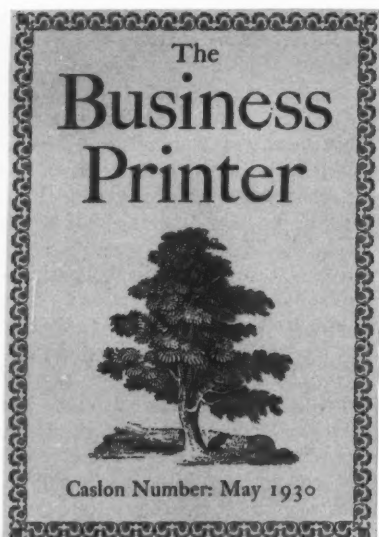
**K**NOWING printing—or perhaps it were better to say typography—requires a study of its progress through the years. Only by a foundation laid upon the results of what has gone before can the true structure be raised. Such must have been somewhat the thoughts of R. T. Porte in arranging three issues of his lively publication, *The Business Printer*. It might be

came off the press, gives a thrill to all who behold this historic scene.

Then comes the June issue of *The Business Printer*, with some fifty pages containing reproductions from a book of printing specimens by Oscar H. Harpel issued in 1870. The cover page, also shown, was printed in black and gold on green embossed cover stock, to imitate as nearly as possible the cover of

binding being done in Salt Lake City at Mr. Porte's plant. The contents were varied, and the editing, by L. E. Sprunger, showed wide vision and ability. Garamond was used for the body matter, and Tempo Sans Serifs for the heads and the display portions.

Thus were shown, in splendid form, three periods of the progress of printing, and each can only be appreciated by the study of the others, for they are indeed as of one unit. Mr. Porte has done many things for printing, which are known and appreciated by printers the world over; but these three issues of



Three pronouncedly different styles of typography, authentically representative of different periods, from special issues of the popular publication of Roy T. Porte, of Salt Lake City. The Caslon Number cover was originally printed in black on brilliant red. The commendable modern interpretation on the right, as originally printed in blue and black on yellow stock, is likewise unusually striking

called a house-organ, but it is much more than that, for, while small in size, it seems to bulk large in ideas and true typographical interest.

No typographer would hesitate in declaring that the Caslon types started a new era in printing, and their influence still continues. They have a great part in printing today and no doubt will continue on for the ages. The May issue of *The Business Printer* was ably edited by E. G. Gress, secretary of the American Institute of Graphic Arts, of New York City. The cover, which is reproduced herewith, was printed on a deep red stock in black ink, and conveyed the true Caslon stamp of dignity and attractiveness. The contents typographically matched the cover in quiet dignity. A hundred or more specimens of Caslon composition were shown, including the original setting of the Declaration of Independence. A picture of John Dunlop nailing the Declaration to his printshop bulletin board, as the first copy

the Harpel book, the same design being used, with just a two-line imprint. The cover typifies the kind and style of typography of that date, and old-timers must have viewed the specimens through the mist that came to their eyes. Here were the styles of sixty years ago, with ten to twelve different type styles (to say nothing of sizes) in a handbill or title page. All of the old standbys are shown, and eight pages are run in colors. Yet to the student these specimens present many ideas that can be used today.

Then, last of all, comes the July issue of *The Business Printer*, with the stamp of all that is best in modern typography. The cover, as is seen here, was simple, strong, and striking. Printed on a bright yellow antique-finish stock with unique wove finish, and run in black and a rich dull blue, it was different, and showed the hand of the designer, Paul Ressinger, of Chicago. And the issue was designed, edited, set, and plates made in Chicago—the presswork and

*The Business Printer* have made thousands of printers feel an appreciation of printing, and a sense of gratitude that he had the vision and forethought to do so splendidly what has been done. The only regret is that the demand for extra copies of these three interesting issues has been so great that there are no more to be had.

It is hoped that Mr. Porte will not stop with these, but will issue others from time to time. They are needed.

### The Amateurs

To be brutally frank, most of the men who say, "I have tried direct-mail advertising and have found it wanting," have no right to scoff at the hobo who says, "I have tried working, and have found that it doesn't agree with me." Both are obviously amateurish.—From "The Imp," house-organ of the Botz-Hugh Stephens Press, quality printing concern at Jefferson City, Missouri.



# THE PRESSROOM

By EUGENE ST. JOHN

*The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope*

## Slur on Rule Form

How would you stop slurring on platen press on a rule form bordered square around the sheet and a few two-point rules inside the border, running from one end to the other? Size of sheet, 14 by 20; job run on coated paper and printed on a 14 by 22 platen press. It is the rules in the center of the form which slur. I ask you this as I see no way to attach corks on account of the all-around border.

Forms like this cause more trouble on 14 by 22 platens than on the smaller platens and require more care in makeready. Be sure the platen is parallel to form. Underlay the rules so that each piece is level. For the packing use a flat sheet of the thickest celluloid with nothing above it but the drawsheet. The drawsheet should be tight like a drum-head. Be sure both the upper and lower bales are holding the drawsheet securely. Test by raising one bale and trying to pull the drawsheet from under the other. If you can't get the bales to hold, paste the drawsheet on the edge of the platen before clamping down the bale. Clip off all four corners of your drawsheet to increase the grip of the bales in the center. The bales naturally hold the ends more tightly than the center. You should now be able to print on the drawsheet without slur if the form is firmly seated on the bed, if the chase does not move at impression, and if the rules do not move in the chase. But even if you can get a clear, sharp impression without slur on the drawsheet, you may get slur when you print on the coated paper if the sheet is not flat or if it is not cleanly stripped from the form. I presume the margins are scant. If so, auxiliary grippers are excellent for stripping because they may be positioned to extend to within a hair's breadth of the border. Lacking the auxiliary grippers you may make a long cardboard fender, extending from one lower gage to the other, and glue corks on it, and you may use cardboard on the grippers in the same way, at both ends of the form. You may use a strip of reglet running from one gripper to the other at the upper edge of the impression. Corks may be

glued on the reglet. Perhaps corks on the reglet will be all the help you will need, as the sheet leaves the form first at this edge. Some use nonpareil lead strips instead of the reglets. Others use brass rule. All else failing, cut the stock over size in order that you may get ample margin for good stripping.

## Preliminary Makeready

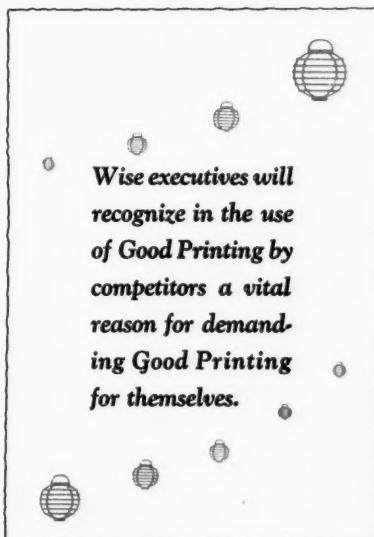
Can you give us any information regarding makeready presses for underlaying and leveling up plates, plate gage, etc.?

This information in printed form may be obtained from the Claybourn Process Corporation, Milwaukee, Hacker Manufacturing Company, Chicago, and Vandercook & Sons, Chicago.

## Water-Color Inks Without Water

The Triangle Ink & Color Company (having noticed an item with the above-used head in THE INLAND PRINTER for May) states that it has for two years past been making such inks, which have replaced water colors in many plants.

## \*\*\* A COPY IDEA \*\*\*



From *Type Talk*, the house-organ of A. Earl Tanny, printer and typographer, of Syracuse, New York

## Miller Heater as Adapted to the Miehle Vertical

Have noticed in the May issue advice to the printer having trouble from offset on cylinder job presses, and as we use exactly the system mentioned—that of floating the sheets down into a heated box—I am enclosing a sample from a run of 15,000 in two colors, with full, uniform color and not a trace of offset. This job was printed on the Miehle vertical, and I believe we have the most efficient drying arrangement to be had on this press. The box is adjustable to fit any size sheet, and the heater (electric) is made by the Miller Printing Machinery Company for its 12 by 18 feeder. As you know, this heater is made to raise when stopping the press or missing impressions, so we broke the swinging attachment and welded it so that it could be attached to the threaded hole in the frame of the vertical, away from the control side, and it swings around horizontally when stopping or missing impressions so that it is not necessary to cut off the heat. Our running speed was 3,000 an hour except on the inside black form, and on it we made 2,500 an hour, running approximately 600 sheets to the lift.

The sample shows that you are getting results from the use of heat. The present century has seen the adoption of many aids to better and faster printing, and heat as an accelerator of the setting and drying of ink has played an important part. Some printers use as many as three heaters to a press, one between the pile of stock and the press, another on the delivery, and a third beneath the delivery box or truck. The first of the three was adopted in diminishing static, and the last to make quicker backup possible. Through the use of heat it is possible today to back up forms within an hour that could not have been backed up within a half day without heat. The addition of metallic salts, which chemically aid the setting and drying of oil varnish, has reduced the drying time to three hours, but cobalt, lead, and manganese could do no better until heat was used. Heat works in a number of ways to prevent offset and hasten drying: It reduces static, it removes moisture from the sheet and by decreasing the viscosity of the ink assists its absorption by the dry paper, and it bakes the thin film of



### Hangers, Makeready Papers, and Driers

What is the proper weight of S. and S. C. for hangers in packing on cylinder and job cylinder presses? What weight paper is used for cut-outs and for hand-cut overlays? What are the standard thicknesses of tissue and folio for overlays and underlays, and where obtainable? When is japan drier used; when paste?

Answering your questions seriatim: 25 by 38, 140-pound S. and S. C. for hangers on all cylinder presses. For cut-outs, enamel-coated book, 25 by 38, 160- or 200-pound. For cut overlays, 25 by 38, 120-pound S. and S. C. on coated paper; on dull-coated and antique book, bond, etc., 25 by 38, 140-pound. For marked-out cut overlays, 25 by 38, 120-pound S. and S. C. over the entire subject of the picture, reinforced by folio on halftones, semi-solids, and solids; blanks, highlights, and semi-lights to be cut off of the ground sheet. For underlays and interlays folio (.002 inch), and onion-skin tissue, .0015. For the spot-up overlays, makeready tissue, .001. Liquid (japan) drier is used on absorbent paper, which it can penetrate; paste driers are used on hard papers, where drying is chiefly on the surface. Use paste drier when superposing one color on another.

### Color Too Light

An argument has come up regarding the clearness of the halftone marked A. This had appeared clear in the engraver's proof, but the printer claims that proofs are "different." My contention is that the printer didn't use enough ink on the lower half of the page.

You are sustained in your contention by the appearance of the print; the bottom third at least is off color, too gray.

### Offset, Slurs, and Points Punching

This job was printed on the platen press. Packing comprised two sheets of oiled-manila tympan, one sheet of coated book, another sheet of oiled manila on which the folio and tissue overlays were pasted, one sheet of press-board, and one six-ply blank. Is this too soft and thick? Press has three form rollers and a vibrator. When enough ink for strong color was carried, we had trouble with offset. When the ink supply was cut down, cuts printed gray and flat. On jobs like this we often have trouble with slurs on the borders. Another trouble, principally with coated paper, is that letters on the ends of lines and isolated ornaments tend to punch through the paper.

Packing is rather soft and thick. You may get better impressions by advancing the platen with the screws or substituting a sheet of celluloid and two sheets of S. and S. C. for the present packing. The important essential is to keep the platen parallel to the form. If you cannot, with an electric heater, avoid offset delivering in the regular way, either deliver the sheets dovetailed or shinglewise

or deliver on five or six piles, placing sheet No. 7 on pile 1, No. 8 on pile 2, and so on. You should have just the right toned platen-press halftone ink for the brand of coated paper used.

With one vibrator use just the two form rollers it rides. Tilt the long fountain and take a film of ink about three inches long off the ratchet-wheel end. To avoid slurs on rule borders, make them

### Enjoy the Advantages of TRIANGLE Composition

Is it any wonder that many thousands of printers all over America are relying more and more on Trade Composition Rooms and are releasing their capital and mental efforts to push sales in the more profitable departments? Let us do your composition and makeready.

**Triangle Composition Company**  
105 South Ninth Street  
St. Louis, Mo.

**1**  
Our plant, because it specializes in only one branch of the craft, assures a product of excellence for the discriminating printer.

**2**  
By reason of the unusually wide range of type faces, unlimited material and modern equipment, it assures comprehensive service and prompt deliveries.

**3**  
Our big percentage of productive time cuts overhead. . . We furnish new type for every job and you have no distribution cost. . . The economy is passed on to the buyer.

**4**  
We help the printer banish the uncertainty of composition cost. Our trade plant takes the risk out of composition.

In this circular the advertiser states the advantages of trade-composition-plant service in an unusually impressive manner

level and type high with onion-skin underlay, and then overlay with thin tissue so that the rule will print evenly throughout its length.

The cause of isolated spots and letters on the ends of lines punching is lack of graded overlay. With a strong impression all over the form these spots next to blank spaces get more impression than close, larger masses. Make a tissue overlay that misses the spots that punch, gradually increasing the impression away from the spots toward the center of the massed type or cuts. Pull a light impression to mark out the overlay. Have platen parallel to the form.

### Paraffined Inserts

In THE INLAND PRINTER, April, 1929, is a reference to "Paraffined Inserts for Food Containers." In this country we do not know just what these are. Will you kindly give details?

Cards or paper slips are printed with an advertising message and paraffined like the container. These cards are then inserted between the wrapped food and the inside of the container.

### Piling Sheets After Delivery

A says that on all classes of cylinder press-work the pressman removes the printed sheets from the delivery table while the press is running and deposits the sheets in a pile on a truck, about four thousand sheets to the pile, whether it is colorwork or not. B says the pressman puts the rack on delivery table for nearly all classes of good work, and piles are about seven hundred sheets to the rack.

Whether the inks are colored or black is immaterial. Racks are used only when the impressions are liable to offset if the sheets are handled too soon or piled too high, and it may not be practical to have even as few as seven hundred sheets in a pile. The form, press, paper, ink, makeready, and temperature together determine how many sheets may remain piled in the rack, with or without slipsheets, with safety. As for the pressman removing the sheets from the delivery table and piling them on trucks, while this is still done, the latest method is to deliver the sheets on trucks which hold more than four thousand sheets.

### Varnishing on the Press

We have an order which requires applying a colorless varnish over a four-color print to give it more life. Can you tell us how this particular kind of work is done?

With some subjects it is necessary only to add gloss drying varnish to the last color printed. In others it is necessary to make a fifth impression from a solid plate with either overprint varnish or gloss paste. The paste gives good results and has the advantage of working on the press like ink because it has a similar body or consistency. Run as little paste as possible after a very thorough makeready and use the extension delivery to deliver the sheets into racks. Examine the piles at frequent intervals. It may be necessary to move the sheets about until the paste has set so that it does not stick. Be careful not to pile the sheets too high, and examine at intervals to see that sheets are not sticking, whether slipsheets are used or not.

### Avoiding Offset

Can you tell us whether it is necessary to slipsheet the enclosed job to avoid the offset you may note on the back of the sheet?

Not if you print the black form first with toned cylinder-press halftone ink and superpose the colored forms with cylinder-press halftone colored inks, and use a thorough makeready. A glance at the back of the sheet shows that offset occurs only where the impression is very strong. Rig up a delivery box, adjustable for sheet sizes, so that each sheet will float down on the pile and not scratch the sheet next to it.



### Care of Numbering Machine

What causes numbering machines to stick and also to print part of the figures?

Various causes, as: (1) Dried ink in the machines. When not in use the machines, after being cleaned in dead oil and flushed out with gasoline, should be stored in an air-tight box. Before using, line up the 4's and you will find little oil holes on the right side of the numeral. Oil here with Three-In-One oil. (2) The spring forks may be broken or not in good condition. (3) Lockup may be too tight. (4) Rollers may be too hard. (5) Packing, especially opposite plunger, may be a trifle too soft.

### Duties of the Pressroom Foreman

Can you tell me where I can learn all the duties of the pressroom foreman? Also where can I purchase books on printing inks?

By observation you may learn the duties of the pressroom foreman. He is the representative of the firm and responsible for all of the work of the pressroom. He should hire and dismiss his assistants, keep all records of supplies, plan and route the work, either buy all presses and other equipment and supplies or advise the purchasing agent concerning same, and should be first to see ways and devise means to increase production and improve the quality of the presswork. He should arrange for the oiling and cleaning of the presses and maintain an orderly and clean pressroom, with proper lighting, ventilation, and other safeguards of the workers, including safeguards against hazards of the machines. He should see that all fire hazards are safeguarded and should be the last to leave at quitting time, making sure all is safe for the night.

Not the least important of his duties is to take a lively interest in the apprentices, teaching them as rapidly as they can absorb the information, and keeping nothing hidden, for the more each one knows the better and easier is the work of all. Just as freely the foreman should share his wider knowledge with younger pressmen for the same reasons. While (if not a working foreman) he may never make ready or mix inks, he should know how to show others who may not be proficient, and he should keep check on the work of all his assistants. The most successful foremen are those who treat their assistants as they would their own sons, constantly spurring them on but in friendliness and never in an overbearing or hypercritical manner. He should be absolutely sure of his point before ever finding fault, and be slow to blame and quick to praise. His man-

ner should always be cheerful and confident. This type of personality makes up for a lot of shortcomings.

You will find considerable information about printing inks in "Practical

Hints on Presswork" and in other books, especially devoted to inks, for sale by THE INLAND PRINTER, two very good ones being those written by E. C. Andrews and Frank B. Wiborg.

## Typographic Scoreboard

September, 1930

Subject: *The Saturday Evening Post*

July 26, August 2, and August 9

206 Half- and Full-Page Advertisements

Type Faces Employed	Illustrations
Garamond (T*)..... 58	Conventional .....151
Light, 38; Bold, 20	Moderately modernistic..... 38
Bodoni ..... 51	Pronouncedly modernistic.... 11
Regular (M**), 30; Bold (M),	<b>General Effect (all-inclusive)</b>
15; Book (T), 6	Conventional .....122
Futura (M)..... 25	Moderately modernistic..... 70
Regular, 21; Bold, 3; Light, 1	Pronouncedly modernistic.... 14
Caslon (T)..... 22	This analysis, when compared
Light, 20; Bold, 2	with that made of three issues of
Goudy (T)..... 11	the <i>Post</i> in our June issue, discloses
Light, 2; Bold, 9	a marked drop in the case of the
Cloister (T)..... 8	Bodoni letters and a pronounced
Light, 3; Bold, 5	gain for sans-serif types. Of the
Kabel (M)..... 6	advertisements covered in the pre-
Regular, 2; Light, 4	vious analysis, 31½ per cent were
Kennerley (T)..... 4	set in some version of Bodoni, while
Bernhard Roman (M)..... 4	that style was used for only 24½
Light, 2; Bold, 2	per cent of those here considered.
Bookman (T)..... 4	The sans-serif types increased in
Bernhard Gothic (M)..... 3	use from 11 per cent—after having
Scotch Roman (T)..... 3	suffered a setback from 15 per cent
Eve (M)..... 1	—to almost 18 per cent. This in-
Della Robbia (M)..... 1	creased use of sans serif is probably
Franklin Gothic (M)..... 1	responsible for the drop in the per-
Vogue (M)..... 1	centage of the advertisements set in
Granjon (T)..... 1	what have until now been the three
Century Old Style (T)..... 1	leading styles—Bodoni, Garamond,
*T—traditional; **M—modernistic	Caslon—from 71 to 63 per cent.
Ads set in traditional types...118	Garamond has maintained its
Ads set in modernistic types.. 87	ratio more evenly than the other
(One ad [M] hand-lettered.)	faces, being used for 25 per cent or

The display in 16 of the advertisements herein credited to traditional type faces appeared in faces designated as modernistic. But the display of the 6 advertisements for which modernistic types are credited was set in traditional styles.

### Weight of Type

Ads set in bold-face.....114
Ads set in light-face..... 85
Ads set in medium-face..... 6

### Style of Layout

Conventional .....164
Moderately modernistic..... 32
Pronouncedly modernistic.... 10

and a little more of all advertisements right along; in fact it was used for precisely that percentage of the advertisements in the previous analysis and for 28 per cent of the 206 here considered. In the meantime Caslon has surrendered third position to Futura, a sans-serif face.

The see-saw fight for first place between Bodoni and Garamond has been a pretty one. The question is, Will Bodoni be on top the next time the *Post* is analyzed, as it was in the June Scoreboard, or will Garamond stay in first place henceforth?

# Color Facts Needed by Every Printer Who Wants to Produce Effective Colorwork

By EMORY C. ANDREWS

**C**OLOR is a most important factor in gaining attention so that you will read an advertisement, select a fountain pen, buy a given automobile, or specify a certain color of bathroom fixtures. Strong color is often used inadvisedly; sometimes white, gray, or black is better. A colored article is not of necessity an artistic creation. Granted that color is desirable, do we in every case use the *right* color? The reason for the use of improper colors is that the average person does not care to spend the necessary time to become sufficiently acquainted with the proper use of color. He accepts certain incorrect statements as truthful, and he does not seek the laboratory, nor the artist, nor even comparison of statistical results as to the success of certain colors for specific requirements.

Color commands attention; but unless the color is properly chosen the interest aroused is only temporary, and a piece of advertising matter or the article soon reaches the wastebasket or the attic. There are tricks of gaining attention in the copy itself, as well as in the color. One of the best examples in all literature is the opening chapter of "Gösta Berling," by Selma Lagerlöf: "At last the minister stood in the pulpit." He looked down upon the faces of the congregation. "They all hated him, every one . . . from the children in arms . . . to the sexton." Why should a minister be late? Why should the congregation hate him? The reader's attention is instantly aroused, and in this case the interest is sustained because he is in the hands of a great writer, as this particular work gained her the Nobel Prize for literature. What follows we hope will show a method of not only *gaining* attention through the use of color, but also *holding* it by means of properly selected color schemes.

No statement on the subject of color should be accepted without the corroboration of laboratory and scientific tests. For example, we have been told, as children, that a bull dislikes red and is very likely to start in our direction if we wear a red hat or wave a bit of red cloth; but we have not tried yellow and blue to see if they do not excite this animal's ire

**This article comprises the text of "Color Secrets," a notable booklet written for Philip Ruxton, Incorporated, by the author, a widely known authority on color and an executive of that firm. It is a vital contribution to your fund of working information**

even more than would red. Perhaps a bull dislikes all color.

Many books on color state that there are three primary colors, red, yellow, and blue. This, at the time the statement was made (and unfortunately the great Newton apparently lent his name to this theory), was meant to convey that there were three methods of color perception—the red process, the yellow process, and the blue process. Not only is this statement not correct, but also these colors are not primary in pigments. When mixed they present the wrong complementaries—they are not equally spaced in the color circuit; and, moreover, in *light*, yellow may be produced by mixing red and green lights.

The ordinary layman does not need to bother his head about wave lengths of light and the rate light travels, but he should be furnished with a measuring stick of color, the spaces of which are fairly equal, the yellow no nearer the red than the green. He should know how to measure areas of color so that when using complementary colors or strong contrasts they will be properly selected.

I will not attempt to teach the measurement of color here, but will suggest the proper use of color to enable an advertiser or printer to offer a greater service to his clients. The Munsell system may be mastered by any individual who cares to devote a few months to the study of color, but there is no reason why everyone cannot refer to color in terms of "dimensions" if the dimensions are indicated. For example, Red 4/10 means a definite color to anyone who has studied this system. In this system Red 5/10 is the same hue in higher value; the first would be called a *deep* red and the other a *bright* red.

In order to classify or name any given color, it is necessary to use three terms

or dimensions. Just as in measuring a box we take length, height, and depth, so too in measuring color we mention three qualities, attributes, or "dimensions"—hue, value, and chroma. *Hue* is the quality by which we distinguish one color from another, as red from yellow, yellow from blue, etc. *Value* is the lightness or darkness of a color—a light value is called a tint and a dark value is called a shade. *Chroma* is the strength of a color, or the quality by which we distinguish a strong color from a weak color, or a strong color from one that is "grayed." The terms *intensity* and *brightness* are also used in place of chroma, but, owing to the misuse of these terms, chroma is a much better word to use in connection with color measurements. For example, if one says green, he has given the first dimension of color—hue. In order to give a more perfect description he must designate value by the term light green or dark green; to complete the color description he has to state whether it is a green like an olive or green like an emerald in order to denote the third or the last dimension—chroma. This nomenclatural system is scientific and has been carefully standardized from the physicist's measurement of colored light waves. Wave length when seen by the eye is hue; wave amplitude is value; and wave complexity (conversely in this case) is the lack of chroma.

A number of years ago I was asked to correct an encyclopedic article on color written by Joanna M. Hansen. She treated the subject very poetically, and it was my duty to spoil certain of her color pictures with cold scientific facts; so in order to present both sides of the subject I will quote occasionally from that article, and in this way touch upon every aspect of the subject before taking up the measuring system of color which will enable the novice not only to make better selections, but to analyze beautiful color schemes he perceives.

There is no such thing as color in the sense that we ordinarily think of it. That is, there are no red apples, no yellow squashes and no purple grapes, no "glad green miles of tillage," nor "Indian corn sprouted from the earth on

thin stalks of gold." Color is not a quality of objects; it is an interpretation given to the senses by the delicate functioning of the eye. Whether we see an object as white or black, red or green, or any other color, depends on three things: (1) the light it receives; (2) the way it reflects, transmits, or absorbs this light, and the canceling effects produced by interference of light waves; (3) the color sensibility of our eyes.

Light travels in waves: If it vibrates very rapidly the waves are short; and if it vibrates less rapidly the waves are longer. Some light vibrates so rapidly we do not see it, although it can be photographed. Some vibrates so slowly we do not see it. The longest waves which affect our eye are those which give us the sensation we call *red*; the shortest we see give us the sensation of violet, which visually is called purple. The still shorter waves contain the invisible *ultra-violet* rays, sometimes used in medical practice; those too long to be seen are *infra-red*. The light of the sun contains waves of an infinite number of different lengths and gives us the sensation we call *white light*. The light of a kerosene lamp has fewer blue waves than the sunlight, and objects which in sunlight we call *blue* seem less blue by such lamp-light. Similarly, the light from a Welsbach gas mantle is deficient as to long rays, and that from a mercury lamp (as used in some composing rooms) has practically no long rays. Nothing can look red in this light.

The conclusion to which some men of science have come, through their investigations of color, is that the eye sends the sensation of light to the brain through three nerve elements. One of these elements responds to long waves and produces the sensation which we have learned to think of as red. Another responds to waves producing yellowish-green, the third to blue-violet. If two of the three nerve elements are stimulated at the same time, the result is a color intermediate between two of these three colors. If all three are stimulated, the eye sees white. This theory, known as the Young-Helmholz theory, seems to explain satisfactorily several phenomena with which most of us are familiar. First, it apparently explains why it is, when we look for a few minutes at anything red and then turn our eyes to anything white, we see a blue-green spot the shape of the red object. For in such a case the retina is fatigued by transmitting the sensation of red, and does not respond to the red rays contained in the white, but to the others only. Sec-

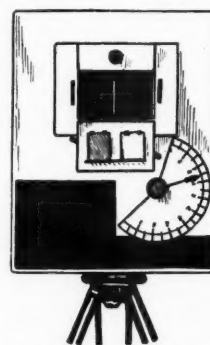
ondly, it explains how people can be color blind; for to the person who is blind to red there is no hue difference between red and blue-green. Reference has been made to the "nerve elements of the eye." The original idea was that the color-sensitive retina was composed of rods and cones, and, as stated before, that there were three processes in the eye. Latest theories are that the original or gray process is subdivided into several other chemical processes, most important of which is the yellow and blue; and later on a further subdivision of the yellow occurs so that red and green are perceived.

In light each hue has its own distinct wave length, and so there are no "primary" colors so-called. But in certain apparatus it is desirable to use a limited number of filters, and for this purpose red, green, and blue-violet are selected. In mixing colored lights, red and green make yellow, and, also by the rotation of printed discs, yellow may be produced by red and green, provided the latter colors are pure in hue and of an intense chroma. Prior to 1879, when Prof. Ogden N. Rood published "Modern Chromatics," the theory that red, yellow, and blue were "primary" colors was taught even in colleges. Today many people cling to this theory because of its age and apparent simplicity. They go farther and claim that the secondaries are mixed from the primaries; that green is a complement of red, purple the complement of yellow, etc. Unfortunately this theory persists in the minds of many when it would take only ten minutes in the laboratory to prove its falsity. The blue of this theory is generally ultramarine in hue, and, when rotated with the "primary" yellow, will produce gray. With two of the so-called "primaries" really complementary, it is self-evident that the so-called three "primary" colors are not properly (equidistantly) spaced in the circuit of color, and a further subdivision into "secondaries" by mixing merely adds further false relations. Any yellow-red-and-blue theory adds too much emphasis on the red end of the spectrum and too little on the green and violet. It is possible to mix many pigments from yellow, red, and blue, and some prefer this palette. When green is made by mixing yellow and blue, it is green of purity and intense chroma only in proportion to the "greenness" in the

yellow and the "greenness" in the blue from which it is made. It is impossible to find a yellow pigment so pure that it reflects no green, or a blue pigment that reflects no green. If three colors are to be selected as fundamental, perhaps the best triad would be yellow, red-purple, and blue-green. These are the ideals toward which "process" or three-color printing is constantly tending. The reason they are not in general use is the lack of suitable pigments either as to permanency or to working qualities.

The late Prof. A. H. Munsell, to

whom we are indebted for the invention of the Munsell photometer, as well as the standardization of all colors in the Color Tree, found it desirable to select five colors as fundamental: red, yellow, green, blue, and purple. When these are arranged in a circuit, red has as its opposite or complementary color a mixed color lying between blue and green, namely, blue-green. His statement is easily proved to be correct by



Munsell photometer for measurement of value

rotation. The complement of yellow becomes purple-blue, etc. The Munsell red, yellow, green, and purple do not differ materially from the normal conception of these colors. The Munsell blue, however, is far different from the former incorrect conception of an ultramarine (a purple-blue) as a standard.

Good paper is the first requisite of a successful color scheme. In preparing advertising booklets or enclosures the selection of stock should be made even before writing the copy. Many stocks, owing to surface or color, do not admit of the use of small-faced types without the loss of legibility. Enamel papers should be studied carefully as to *coating* and *tone*. There are certain light reds which show an extraordinary brightness and beautiful undertone on cream or natural white enameled papers, while on papers slightly toned with blue the beautiful effect is gone. As the proper red to be used with black is a light or yellow-red, insist on a cream stock for two-color work of this kind. Why a yellow-red is the *right* red may be explained by what is called "balancing of values." White paper, in theory, reflects all the light which falls on it; in value it is 100. Black ink reflects little light; its value approaches zero. A single decorative color should balance between these two extremes, or absorb part and reflect part of the light. In short, it should have



a value of 50. Flaming scarlet, a red of extraordinary chroma (intensity) and beautiful working qualities, has this value, which makes it second to none for decorative purposes. While flaming scarlet has the most pronounced "attention strength" of all colors, it is not always desirable to use red as a decorative color with black on white stock. Sometimes another color is desirable for the sake of variety.

A word about the term "value" as applied to any color. When the layman thinks of red, yellow, green, blue, and purple, he will visualize these colors in their strongest intensity—the greatest chroma. They reach the greatest chroma in different values; red at 40, yellow at 80, green at 50, blue at 40, and purple at 30. A simple way to fix this fact in mind is to picture a room decorated in purple; how dark it would be compared with a room done all in yellow! Now let us add white to the purple to make it lighter, and black to the yellow to make it darker. If the two colors are manipulated carefully, the yellow and purple may be brought to a common value 50, and one room will be as light as the other. This 50 value of yellow or purple (in printing ink) may be used with black on white as a decorative color.

The general rule, briefly stated, is: Any 50-value color may be used with black on white stock as a decorative color, but the area of the decorative color should be inversely proportional to its chroma, that is, the "grayer" the color the greater area it should cover.

To apply this rule we must take into consideration the chroma of the various colors. Red is the most intense, 100; yellow-red, 100; green, 70; yellow, 60; blue, 50. The area of the green should be  $1\frac{3}{7}$  of the red (70 into 100). When comparing it with red used in the proper area, which, for the sake of example, could be considered as an initial color, the area of the yellow should be  $1\frac{2}{3}$  that of the red, etc.

How shall we apply this rule to colored stock? It is obvious that any colored stock must have a value less than 100 (because white alone possesses a value of 100), and, therefore, the decorative color, in order to have a value midway between black and the stock, must be less than 50 in value. Take a light buff letterhead for example. It is yellow in hue and generally about 90 in value. If we use a type form in black on this stock, the decorative or initial color should have a value of 45, midway between 90 and 0. Our entire scale is only 90 degrees instead of 100. If, instead of

black for the type matter, we should use a dark green of 30 value on the same stock, the scale would extend from 30 to 90 only—60 degrees—and the initial color midway between the two extremes would be 60 in value.

The method for selecting three-value combinations of this sort is as follows: Areas, disregarding the question of size, position, or shape, will balance if two of them make equal contrasts in value with the third. In other words, although any color may be used as a decorative color, its value should be midway between the type color and the stock. On white stock, with black type, it should have a value of 50. Its chroma should be inversely proportional to the area.

Having divided the value and chroma scale into decimal parts, it is logical to divide the scale of hues into ten parts also. Any sequence of hue in pigments is naturally based on the order of the colors in the spectrum, and each hue should be equidistant from its neighbors, the red no nearer yellow-red in hue than to red-purple. A sequence of ten hues also has the advantage that when the ten hues are placed around a circle opposite hues are complementary. Diagram No. 1 although showing a decimal sequence of equidistant hue, approaching neutrality or grayness in the center, does not take into consideration the "dimension" of value. If we consider that the extreme edge of each of the wings represents the highest possible chroma for the given hue, the different wings lie in different values. With black

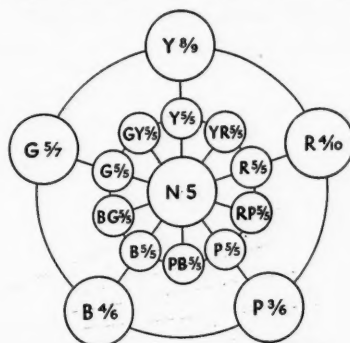


Diagram No. 1.—The ten Munsell hues, with gray in the center

0 and white 100 in value, the wing marked yellow would lie at 80, as yellow at its highest chroma has this value. Green would be 50; blue 40, and purple 30; and the intermediate colors at their highest chroma would possess values represented by the approximate mean of the values on the right and left. Blue-green, for example, at its highest chroma would have an approximate value of 45,

halfway between 40 and 50. All colors do not possess the same possibility as to chroma which would make the wings of unequal length, but this point was overlooked for symmetry's sake.

Now let us consider that each of the hues (wings) may represent that color in any value except black or white. We then have the following scale for each of the ten hues:

#### DIAGRAM OF POSSIBLE COLOR VALUES

100 (White)	(White) 100
90 RP R YR Y GY G BG B PB P 90	
80 RP R YR Y GY G BG B PB P 80	
70 RP R YR Y GY G BG B PB P 70	
60 RP R YR Y GY G BG B PB P 60	
50 RP R YR Y GY G BG B PB P 50	
40 RP R YR Y GY G BG B PB P 40	
30 RP R YR Y GY G BG B PB P 30	
20 RP R YR Y GY G BG B PB P 20	
10 RP R YR Y GY G BG B PB P 10	
0 (Black)	(Black) 0

Diagram No. 2

Of course color values occur on every step between, but it is sufficient for the purpose of illustrating this to have the values run from 10 to 90.

Let us summarize the different ways in which we may apply the rule of equal contrasts in colors:

**Rule 1.**—On white stock, with black type matter, any of the colors in middle value may be used as decorative or initial colors. The warm colors will probably be preferred, as black is generally associated with the warm colors. The cool colors are in just as good harmony, however. It is a matter of personal taste.

**Rule 2.**—On white stock, with black type matter, colors which are equidistant from both white and black in value, that is, equidistant from middle value, will balance, that is, yellow at 70 and purple at 30, green at 70 and red at 30, etc. In a three-color combination of this sort, however, it is best to balance a warm color against a cool one, although in middle chroma any of the 70 colors may be used with any of the 30 colors.

**Rule 3.**—On white stock, with a type color of low value, a single decorative color should have a value midway between that value and white. If two colors are desired, beyond the dark type color, one's value should be as much above the value midway between the low value and white as the other is below.

**Rule 4.**—On tinted stock of a high value, and with black for type matter, a single decorative color should have a value midway between the value of the stock and black. If two colors are desired, use them as indicated in Rule 3.

**Rule 5.**—On a tinted stock of high value any color may be used instead of

black for type matter, provided its value is as much above black as the stock is below white. Adding of a decorative color should be handled as in Rule 4.

**Rule 6.**—If the colored stock is middle value, it follows that any middle-value color may be used, provided the chroma of the color does not destroy the effect that is desired.

The rules of equal contrast just mentioned may be applied in selecting a color scheme by analogy, by contrast, and by balanced contrast. These are the three great divisions of color harmony as applied to printed matter. *Harmony by analogy* is the simplest method to use. It includes varieties of the same color, such as light and dark blue, a strong chroma of blue with a weak chroma, etc. It also includes the use of a given color with its adjacent hues in various values and chromas; as, blue with purple-blue or blue-green.

Let us decide on an analogous color scheme. If you are printing on colored stock the color of the stock must be considered as the first color; in other words, you must classify the color of the stock under one of the hues of the decimal sequence. It cannot be brown as such; it must be red-purple, red, yellow-red, or yellow, depending on the predominating hue in the brown. Take, for instance, a letterhead the predominating color of which is blue; if we print on this stock as a tint plate another blue, and for the type matter purple-blue, we have used a color scheme composed of three analogous colors. The tint plate does not necessarily have to be blue; it could be purple-blue or blue-green. In the latter case the blue-green would have to be somewhat neutral in order to bring the colors into analogous relations, as from blue-green to purple-blue is two full steps in the sequence. We also might use blue or blue-green for the type color instead of purple-blue.

The possibilities of harmony by analogy are greater than would appear at first glance, as any of the colors may be used in a great variety of values and chromas and still obtain balance. To select a contrasting color scheme for the same stock we must use the complement of blue, or the hue immediately to the right or left of the complement, as one of the colors. If you will refer to the ten-color sequence, Diagram No. 1, you will notice that yellow-red (YR), the complement of blue, is directly opposite it, and on either side of yellow-red are yellow (Y) and red (R). These three colors are the contrasting colors to blue, and any of the three, in various degrees

of value and chroma, may be chosen for the type matter. If we select a "grayed" yellow instead of purple-blue we may print the tint plate in one of the remaining contrasting colors, or, where the purpose of the tint plate is to blend with the stock purely as a decoration, this color may be left as in Diagram No. 1.

In addition to harmony by analogy and also harmony by contrast, we may too have harmony by balanced contrast. In this third classification the second color is neither analogous nor contrasting to the first color, and it must be held in place by a third color to prevent simultaneous contrast. Simultaneous contrast is the result of the opposition of two colors which are not complementary to each other. The effect is to make both colors appear to possess a different hue than when judged separately—a hue nearer the complement of each other. This is illustrated by using blue (B) for the border and stipple on a dull blue-gray stock and green-yellow (GY) for the type. Green-yellow is neither analogous nor contrasting to blue, and we must add a yellow-red (YR), red (R), or red-purple (RP) to neutralize the tendency of blue and green-yellow to appear dissimilar in hue.

The total possibilities of harmony by contrast may be summed up as follows: One (the first color selected) with 3 and 5, 6, or 7—counting either to the right or left of the first color (see Diagram No. 1). One (first color selected) with 4 and 6, 7, or 8—counting either to the right or left of the first color (see Dia-

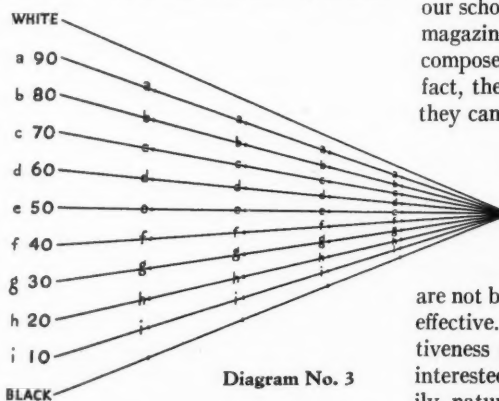


Diagram No. 3

gram No. 1). Even when considerable thought has been given to the selection of a color scheme it often does not turn out as anticipated, owing to the nature of the plates or stock. To select a new

series of colors means delay, while a closer analogy of value or hue will, with the same colors, generally bring success.

Diagram No. 3 shows a series of colors, "a" to "i," brought into a closer analogy of value, approaching middle value. The method of obtaining an analogy of hue (a color accent) is shown in

Diagram No. 4. A given color is added to each of the colors used. In this case blue is added to yellow-red, making a neutral; to a yellow, making a green; to green, making a blue-green, etc. This second series of colors, since each and every one contains blue, is more likely to be harmonious

than the more widely related colors of the original series. In short, analogy in hue, as well as in value, is the surest road to harmony, although harmony by contrast and balanced contrast is more interesting when it is correctly done.

### Type Readability

A recent university test as to which size of type can be read fastest is of much interest to direct-mail advertisers. A representative body of students was assigned matter in six-, eight-, ten-, twelve-, and fourteen-point type and the time required to read it was recorded. The results showed that they could read ten-point type more quickly than any other size.

This seems reasonable, provided the type used is of good, simple design. All our lives our eyes are trained to read the smaller type sizes. Practically all of our schoolbooks, our textbooks, and our magazines, novels, and newspapers are composed of small and simple types. In fact, the older people grow, the better they can read the smaller sizes of type.

The mail-order advertisers realized this fact long ago. Their mailing pieces, advertisements, and catalogs utilize eight- or ten-point type.

In some cases these results are not beautiful, but they certainly are effective. And one reason for their effectiveness is the fact that the reader, if interested, can run through them easily, naturally, and swiftly.

General advertisers, however, are apparently not aware of this fact, except in a few instances. Far too many advertisements are set in the large, shouting type sizes.—*Clement's Comments.*

# NEWSPAPER WORK

By G. L. CASWELL

*Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter*

## Watch Collection-Agency Contracts Closely

The National Better Business Bureau quotes a local member of that organization as saying that among so-called collection agencies there are: (1) those which collect and remit a fair percentage to clients; (2) those which do not collect, and (3) those which collect, but keep the entire amount amassed, remitting nothing to clients. There should be added to this classification the type which employs so stringent a contract that the creditor becoming a party to the agreement profits by less than nothing, ultimately owing the agency money beyond and in addition to the amount of the agency's collections.

A typical contract is analyzed as follows: (1) The contract is to run for a term of one year. (2) A docket fee of \$0.50 is charged on each claim listed. (3) A minimum of 50 per cent of the first \$100 collected is charged; further, the agency is to receive a full 50 per cent of all instalment collections; outlawed accounts; those settled, withdrawn, or ordered dropped by the client during process of adjustment, or collected through magistrates, attorneys, or legal process. (4) A full 50 per cent commission must be remitted immediately to the company on all payments made directly to the client by the debtor. (5) Failure or refusal to furnish necessary evidence of indebtedness upon request will be considered instructions to drop. (6) Twenty-five per cent (this seems to be the customary rate) of all other collections accrues to the agency. (7) Claims not in process of adjustment will be released upon request in twelve months. (8) No agent of the company has authority to alter this contract either verbally or in writing, and the agency is not responsible for or bound by any stipulation or representation not embodied herein.

It is readily apparent that a contract such as this is drawn almost solely in the interests of the agency. The aggregate

amount of the accounts submitted by many creditors does not total more than \$100, so that the company is sure of 50 per cent commission on all money which it may collect.

## Another Word on Casting From Mats

One of the best stereotype-mat makers we know of recently remarked that, if the publishers of newspapers using mats would take the care they should, they would never have a blistered plate or one which showed holes and defects. "There are three things that are needed in casting stereotype plates," he said: "Metal at the right temperature, a good, warm casting box, and perfectly dry mat and tailpiece. If publishers will put a mat they are going to use into the hot box or on top of a stove or something hot to dry it for a few minutes, and then use the same care with the tailpieces that are stuck on the mats to keep metal from running behind them, they will have no trouble whatever. Everything exposed to air will have some moisture in it. A mat may look dry and hard enough, but when it comes in contact with metal that is of 600 degrees temperature the least drop of moisture will immediately make a blister or an explosion.

"I don't believe there is a thing that disgusts general advertisers who furnish mats more than to have their cuts cast so badly that readers get the wrong impression of their copy, or cannot read it at all. One of the biggest advertisers of this kind told me that sometimes he found it utterly useless to send mats to many papers because they will not or cannot cast the plates decently. I think the situation is rapidly growing better, however," he explained, "because nearly every state newspaper association and every field man has endeavored to emphasize the importance of good casting—and the casting boxes now in use appear to be much more satisfactory than were those formerly used."

## Is It Good Practice to Loan Subscription Lists?

The *Michigan Press Bulletin* in one of its recent issues contains an article contributed by a member of that association relative to loaning a newspaper subscription list. This member, D. F. Cochrane, relates how at one time he was induced to give a copy of his newspaper subscription list to a customer in town who said his company wanted it for the purpose of mailing out some direct advertising. One month later he happened to notice some bags of mail being delivered at the local post office, and on investigating he found that they contained sample copies of a competing daily newspaper which had purchased the list. Soon afterward several mailings of matter came to the post office from concerns that were in direct competition with local dealers. This local newspaper list had not only been used by the local dealer's company, but had been sold by somebody to a listing concern, which had sold it repeatedly to others on a guarantee that every name listed on it was correct.

The question now asked by Mr. Cochrane is: What is the general practice of newspapers in this matter of loaning or giving away their subscription lists?

We can hardly imagine such a thing as a newspaper loaning or giving away its subscription list for any purpose, unless it is used right in its own office and under its own supervision, and for pay. The fact that a newspaper subscription list is usually half the value of the entire newspaper plant and business would seem to be sufficient reason to safeguard it. Building a newspaper list is a very expensive process. While it may not cost the newspaper more than two dollars to get one name on its list, it is generally regarded as a fact that for an entire list of regular and dependable weekly newspaper subscribers there is a newspaper value of from four to five dollars a subscriber. Some authorities place it even higher than this, for the subscription



list really measures the good will of the newspaper, without which it could not exist and with which it can sell a service and make a profit.

We have had occasion several times to refuse good customers the privilege of taking our subscription list out of our office and using it. They have usually appeared ashamed for having asked it when we have told them that it cost us at least five thousand dollars to build that list on a weekly paper, and that we were under obligations to these subscribers to give them the news and the advertising service for which they were purchasing the paper. If we should give their names to others to be used it would discount the value of these names to us and violate our agreement with the subscribers. To one such request we replied, "Yes, you can have a copy of our list for three thousand dollars cash," as it cost us more than that to get it. Of course no transaction resulted.

We believe there is no general practice of selling or loaning newspaper subscription lists. There may be cases where new men in the publishing business, or someone in their employ, not knowing the cost and value of such a thing, might be tempted to deliver a list to some concern or customer. A list might be stolen and used, but such a theft would be as surely punishable as the stealing of an automobile or the robbing of a bank or any similar theft would be.

### Setting the Valuation

To Noel M. Loomis, Norman, Oklahoma, goes the special prize that was offered by this department of *THE INLAND PRINTER* for the best analysis of the valuation of a newspaper, based on the meager information afforded in an inquiry that was recently received from a concern in an eastern state.

Mr. Loomis' methods of arriving at such valuation were explained with as much detail as space would permit in the last issue of *THE INLAND PRINTER*. In his analysis he took into consideration a wide variety of conditions and facts regarding the location, the gross and net business, the value of the printing plant, the size of the town and its territory, the circulation, the necessary investment, and the possibilities of consolidating the field for one newspaper. Only in paying too little attention to the field itself was his analysis lacking, and that could not be helped in this case, because the field could not be adequately studied from the distance.

We feel disposed to award Robert Prichard, Weston, West Virginia, a sec-



The first installation of the teletypesetter—a system for the automatic setting of type in distant newspaper plants from a central plant—is now operating in the group of suburban papers owned by the New York corporation known as Westchester County Publishers, Incorporated. Seated, left to right, are: Sterling Morton, president, Teletype Corporation; John F. Bonacci, operator. Standing, left to right, are: Walter W. Morey, the inventor of the teletypesetter system; Edward E. Kleinschmidt, president, Teletypesetter Corporation, and J. Noel Macy, president, Westchester County Publishers, Incorporated

ond prize for a very shrewd and close estimate of the whole proposition; but he is located very near the property in question and thus had an advantage not available to Mr. Loomis. Mr. Prichard's estimate was \$22,155, based on the several factors entering into the whole proposition. Another contestant for the prize was Mr. Wildman, Spencer, Iowa, but his estimate gave a possible range of value of from \$23,250 to \$182,000 on this property. His lowest figure, however, was very close to that which was submitted by Mr. Prichard.

Mr. Loomis has made some deductions which would indicate a value for this West Virginia weekly newspaper of \$17,700, which appears to the editor as about the correct figure. Of course, after personal inspection of the field and its possibilities we might change the figures and set a different price, so that this estimate is no more expert than others.

The fact remains that there is as much in the field to be served as in plant and circulation and business to constitute the value of a newspaper. We have seen some weekly papers well priced at \$20,000 and these made worth \$35,000 in a very short time. We have seen the price of daily papers advance so fast that their owners could not rightly value them. In one instance a good exclusive

daily in a city of 36,000 was appraised at \$140,000. Three years later it sold for \$280,000. And today, less than five years later, it could not be purchased for \$500,000. Its field has improved and its hold on the territory is so well established that the income certainly warrants the higher value.

With the field, the plant, and the person, any newspaper may be increased in value materially. On the other hand a closed field, ancient equipment, and a person of inferior ability might speedily result in the decline of any newspaper property, if it were placed on the market.

Many newspapers are today selling for more than they are actually worth, because purchasers can see in the future great possibilities of an increased value and revenue. Promise of consolidating a field is worth thousands of dollars in the purchase of a newspaper, and sometimes this intangible value is equal to the actual value of either of the publications to be consolidated.

### Meat-Ad Mats Furnished Free

You can get copy slips and mats for a series of very nice seven-inch single-column meat ads for hot weather by addressing the National Live Stock and Meat Board, located at 407 South Dearborn Street, Chicago, Illinois.

### A Questionable Rate Solution

The California Newspaper Advertising Managers Bureau recently adopted a resolution calculated to solve the differential in national and local newspaper rates. We can conceive of no way in which they could more complicate a rate situation than by the general adoption of such a schedule as they propose. It is made up as follows:

Base Rate—\$1.05 an inch					
Number of Insertions a Week	Size of Minimum Insertion				
	5 in.	10 in.	21 in.	42 in.	84 in.
One .....	90c	85c	75c	71c	68c
Two .....	87c	75c	70c	66c	65c
Three .....	85c	73c	67c	64c	62c
Minimum of 10 inches twice each week, total of 42 inches.....					71c
Minimum of 21 inches twice each week, total of 84 inches.....					67c
Minimum of 42 inches twice each week, total of 168 inches.....					65c
Minimum of 40 inches each alternate week .....					80c
Minimum of 42 inches each alternate week .....					75c
Monthly Minimum					
Minimum of 20 inches each month....					95c
Minimum of 100 inches each month....					78c
Minimum of 250 inches each month....					73c
Minimum of 500 inches each month....					69c
Minimum of 1000 inches each month....					66c

If there is a space buyer employed by any of the agencies who could or would take the time to figure out a schedule for a campaign in any considerable number of papers based on the suggestion here offered, he is some mathematician! And if there should be a bookkeeper in any newspaper office who can figure out and bill a variety of advertising based on such a complicated system of rates, it would be remarkable. If dealing with one or two newspapers, it might easily be possible to check the items applicable to a schedule to be used in them, but even then it would seem possible to have plenty of trouble and disagreements.

Discounts to retail stores and local businesses upon which the newspaper depends for a large annual volume are of course profitable, but a crossword puzzle of the kind proposed would make even that a very difficult matter, the reason for which would be hard to explain to a local space buyer.

### The One-Rate Question

A discussion of the differential in local and national advertising rates occupied quite a lot of attention at the recent meeting of newspaper-association managers at Washington, D. C. The same subject is occupying attention in every important newspaper gathering, which means that eventually the differential will be relegated to the discard, and one rate will be quoted for all

general advertising. It is just as evident that in most cities there will continue to be a much lower rate for retail-store advertising, owing to the quantity and continuity of such advertising; and that is perhaps as it should be.

The big thing, it seems to us, is to have one rate card for both local and general advertising, with the same figures for both, but with a provision for discounts to retail stores on such articles as may be sold by them as a part of their regular business, but not to be allowed to other parties.

A recent survey has shown that it actually costs a little less to handle national or transient advertising than it does to handle complicated local business. Collections are as prompt and the losses as little as on any local business. There is a lot of local advertising that should pay the transient rate—auctions, circuses, movies, ball games, fairs, promotion schemes, franchise elections, and things of that sort that are hit-and-miss business, and not entitled to either quantity or continuity rates.

Then why not get the higher rate for them and give the discounts to those who are the mainstay of the newspaper—the retailers? We cannot view the proposition as one so difficult to meet.

### A Reader's Suggestion

Here is some comment from a reader who hits hard and true, and we pass it along for the benefit of others: "The best little subscription collector in the world is the plan of making collection before the subscriber gets the paper. The arguments are over before they are started. Cash-in-advance is right. It may be hard to put over—but what sat-

isfaction when the papers go to the post office on press day to know that every paper will be welcomed because it is paid for! The state associations ought to work for a postal-department ruling positively forbidding mailing a paper not paid for. How could the publishers possibly get hurt by such a ruling, if all were treated alike?

And, taking another tack, this reader follows along with: "Newspaper space must be considered of value, otherwise the organized, high-salaried publicity pirates would not be working so hard to steal it. That is not so bad, but after spraying us with their unholy publicity perfume they laugh at us and complain about the way we smell—witness Metro-Goldwyn's lion stunt, and the publicity brigands, bragging about gyping us out of space worth \$80,000 last year."

Getting a little steam of this kind off the chest of the publisher once in a while does him good, and eventually, if not now, the power thus generated will organize itself and begin to control the situation, both as regards delinquent subscribers and the free publicity agents who always get theirs. Personally we have advocated for years that the way to handle the subscription matter would be to require that all publications of every kind sent to subscribers should be paid for in advance in order to be eligible for second-class mailing privilege. That would eliminate millions of copies of cheap and worthless advertising publications that are now getting by, and in the end would benefit legitimate publications enough to make up for the possible losses on account of the ruling against their present one-year-back subscribers.

## Observations in the Field

A number of newspaper executives have recently been enjoying the unique hospitality of George W. Mead at the Mead fishing camp, near Markton, Wisconsin. At this camp these executives have, on invitation, been guests of the Consolidated Power and Paper Company, of Wisconsin Rapids. The camp consists of a set of logging-camp buildings that have been modernized by the installation of electric lights, hot and cold running water, showers, etc., with a camp director, caretaker, and cooks to complete the satisfaction and comfort of these guests. The camp is located on the shore of a splendid trout spring lake, and within half a mile of an ideal bass lake and swimming beach. The thought

thus carried out affords the added pleasure of people of a similar profession being together where they can confer and discuss problems of interest to all.

This question comes from a publisher of a very fine weekly paper: "How much copy, as a general thing, should a good newsman get on Thursdays, Fridays, and Saturdays, when the paper is out of the way Wednesday afternoon?" Of course there are reporters and reporters. But there should be just as much news floating around on Thursdays and Fridays as on any other days of the week, and perhaps more. We can see no reason why a good reporter should not provide three to five columns of good

live local matter each of the last three days of the week, and possibly more. On those days the official bodies of towns and rural districts have usually held their meetings, and associations and other sources of news should have aplenty to give out. Any failure to deliver the usual amount of news on the last three days of the week, after the paper is printed on Wednesday, would seem to be due to relaxation caused by removal of the time pressure on the reporter. If he were handed an assignment and told to get it, doubtless he would arrange to deliver it.

Many times newspaper publishers are vexed because some agency or advertiser claims not to have received tearsheets showing the insertion of their advertising. A recent experience proves to us that often this is because these papers do not carry the date line and name of town or city at the top of each page. These tearsheets may fall into the hands of girls or boys at checking desks who do not use their heads very much, and who instead of looking up evidence to disclose what papers they have tearsheets for, simply note the fact that such tearsheets are missing. In one instance a very good newspaper carried the name, "The Bulletin-Journal, July 24," at the top of each page. Another carried "Lyon County Reporter" at the top, and several others had similar omission of the name of their town and state, which information is essential if checkers are hurried. In each of these cases additional tearsheets had to be provided and payment of their accounts was delayed thirty days by reason of it.

Why not set slugs for the page tops, giving complete date and name and location of the paper? We know this is sometimes embarrassing when dates are not changed as they should be, but—dates for a whole month can be set at one time, placed in a rack near by the forms, and the changing of these dates made the special duty of the one person or persons who tear down the forms after press day. Set new dates in for next issue when tearing down the forms—and don't forget it!

Free publicity to benefit a going concern with a good reputation and future possibilities might be much more warranted, from a newspaper standpoint, than the oft-repeated frauds and publicity advertising of fly-by-night concerns which are neither dependable nor permanent. A recent advertising campaign, in which readers of papers were offered as a premium with a dozen bot-

tles of perfumery a whole acre of desert land worth about half a dollar an acre, came from the location of a barber shop, from a man little known except as a musician, and a company without established credit that would entitle it to thousands of dollars' worth of space. And doubtless vast numbers of newspapers accepted the ad because of the check that accompanied it, and the fact that the copy was in the form of mats. It would be interesting to check up on newspaper readers in this case and see just what they got out of it—a fairly good deal or a skinning that can be charged directly to the newspapers. That is the point: Are newspaper readers to be treated as an asset and worth protecting, or are they just a horde of human beings to be lured as a prey by anyone wishing to use the papers?

Probably due as much to the prompt action of newspaper association managers as to anything else, the Post Office Department at Washington has abandoned the idea of permitting any unaddressed mail to be deposited in individual post offices for general distribution by city and rural carriers. The department was flooded with protests against this plan to such an extent that it announced it had been making only confidential inquiries from postmasters as to what they thought of permitting this innovation. To permit this flood of direct-mail matter to go into a post office unaddressed for distribution, says the department, would result in flooding the offices, to the detriment of the general service. The plan was never projected as a certainty, but merely by inquiry to ascertain its possibilities. A wise solution of a dangerous situation.

To quote figures from the *American Press*, there are about 623,628 retail dealers in the country-town market, representing a major portion of the retail business of the country. This includes all towns from ten thousand population down. It definitely disposes of the oft-repeated city claim that the small town and its business are doomed to be gobbled up by the city. The further fact is that automobile and business congestion in the cities is reacting in favor of the smaller cities and towns where people can trade and shop with ease rather than subject themselves to dangers and arrest and all the other difficulties of the present-day city rush.

A copy of the Junction City (Kan.) *Republic* of recent date is offered for our inspection which is very much "dif-

ferent" from the accepted form and style of modern weekly newspapers. It is an eight-page, seven-column paper, and it features the local news items on the first page under a two-column head "About Yourself and Friends." All the local items of the town are gathered on the first page and graduated as to size from three lines up to seventeen lines and more, making a very presentable array of local news, to be sure. The paucity of heads extends to other pages as well. The largest news heading used is a two-deck seven-point blackface, while correspondence rates a twelve-point single-line head, and marriages and deaths get a twenty-four-point classification head. It may be all right thus to emphasize the fact that this is a local newspaper, since there is daily-paper competition in the field and no daily can present such an array of local items and personals. However, this is an age of speed and hurry. We fear the average reader would rather have the heads, plain and fancy, jazzy and stupid though they may be. If getting at the stories they wish to read first and ability to pick out the news quickly appeal to as many persons as we think they do nowadays, the new-old style of seven solid columns of small items will not increase the popularity of the newspaper.

### Printers' Advertising

A printer pays \$5 for a \$5 hat, just as any other man does. He forks over \$8 for a pair of shoes, like anyone else. Electric light, gas, power, heat, paper, ink, rollers, glue, type, metal, cost \$1 for every dollar's worth.

There is one thing, however, he can buy cheaper than any other man in business. Advertising. His own advertising. On the very lowest basis he has scrap stock, idle time, an idle press, and a morsel of ink. He can buy copy already written for him, and his artwork in cut form; he can have a blotter, post card, folder, or any form he wants.

If he is a neighborhood printer, or can't buy stamps, he can hire schoolboys to deliver his message, or send out the errand boy, possibly in a natty coat and cap. And his invoices, statements, and checks may be accompanied by a piece of his advertising.

Of all the business men in the world who ought to set an example for enterprise, the printer is the man. He has less excuse for not advertising than any man in business. And he can do it for almost nothing beyond the expenditure of ever so little energy.—"Spinal Colyums."



# Review of Newspapers and Advertisements

By J. L. FRAZIER

Butler (Mo.) *Republican-Press*.—While the first page of your issue for July 11 is agreeable to the sight it is too much of a shrinking violet, too flat and uninteresting. In other words, there are too few heads on the page, and, more especially, those there are quite too small, particularly the ones at the top of the page. Even the single-line heads over short items are too small. Advertisements are sensi-

bly grasped without effort, clarity is of prime importance. Another thing about the advertisements we do not like, and which is detrimental to the appearance of the paper, is the wide variation in the styles of borders, which, contrary to what many think, does not create distinction. The effect is quite unsatisfactory when adjacent advertisements for which the same weight of type is used have such widely

poorly printed halftone on page 1 being especially filled up in the highlights. Except for the introduction here and there of the heavy cubistic type in which the name of Harry Greenman is set in one of them, the advertisements are excellent, although the twelve-point gray-tone (heavy) border frequently used hardly blends in tone with the type and tends to attract rather too much attention.

**SIXTEEN PAGES** **NORTHFIELD NEWS** **FIRST SECTION**  
Volume 54 Northfield, Minnesota Friday, June 6, 1936 Number 23

**Thousands See Record St. Old Class Graduate**  
Source: Henry D. Jones, Editor of the Northfield News, said that the graduation exercises of the St. Olaf College class of 1936, which were held at the Northfield High School, were the largest ever held in the city. The exercises were held in the afternoon and were attended by a large number of guests. The class of 1936 is the largest in the history of the college.

**Diplomas Earned by Seventy-three Local Graduates**  
The Northfield High School graduates of the year 1936, who will receive their diplomas at the graduation exercises to be held at the Northfield High School, are: [List of names]

**City and Country Unite in Community Festival**  
The Northfield Community Festival, which is being held at the Northfield High School, is a joint effort of the city and the country. The festival is a celebration of the city's centennial and is a tribute to the city's history and its people.

**Degrees Will Be Awarded Large Carleton Class**  
The Carleton College class of 1936, which is the largest in the history of the college, will receive their degrees at the graduation exercises to be held at the Carleton College. The exercises will be held in the afternoon and will be attended by a large number of guests.

**Chicago Dean Will Give Chief Address**  
The Chicago Dean, who will give the chief address at the graduation exercises of the Carleton College, is a distinguished scholar and a member of the faculty of the University of Chicago. He is a well-known figure in the academic world and is highly respected by his colleagues.

**Are You Listed in Uncle Sam's Book?**  
The Federal Bureau of Investigation (FBI) is conducting a nationwide search for individuals who are listed in Uncle Sam's Book. This book is a list of individuals who are considered to be a threat to the national security. The FBI is asking the public to help in the search by providing information on any individuals who they know are listed in the book.

**Frankfort Youth Files a Big Suit**  
A young man from Frankfort, Kentucky, has filed a large lawsuit against a local business. The lawsuit is for damages and is the result of a dispute between the young man and the business. The lawsuit is expected to be a long and costly one.

**Expect Good Year-End for County Dairy Trade**  
The county dairy trade is expected to have a good year-end. This is due to a number of factors, including a steady increase in the price of milk and a strong demand for dairy products. The dairy industry is expected to continue to grow in the coming years.

**Barman H. Lovers Shot by a Youth in Canada**  
A young man from Canada has shot and killed a woman named Barman H. Lovers. The shooting took place in a public place and was a surprise to everyone. The young man is now being sought by the police and is considered to be a dangerous individual.

**Life Guard to Go on Duty Next Week**  
The life guard at the Northfield High School is expected to go on duty next week. The life guard is a student who is trained to assist in the event of an emergency. The life guard is an important part of the school's safety program.

**Entries Due In Garden Contest**  
The Northfield Garden Contest is now open for entries. The contest is a competition for the best garden in the city. The entries are due by the end of the month. The contest is a popular event in the city and is expected to attract a large number of entries.

**Arrange Flower Show Next Week**  
The Northfield Flower Show is being arranged for next week. The show is a celebration of the city's floral industry and is a tribute to the city's beauty. The show is expected to be a successful one and is a highlight of the city's calendar.

**Latest Merchants to Stage Market Days**  
The latest merchants in the city are planning to stage market days. These days are a celebration of the city's commerce and are a chance for the merchants to showcase their goods. The market days are expected to be a popular event in the city.

**Habit Rejected By Herman Decker**  
Herman Decker has rejected a habit that he had developed. This habit was a result of a long-term illness and had become a part of his life. Decker is now free of the habit and is in good health.

**THE ADVOCATE-DEMOCRAT**  
VOL. 54, FIRST SECTION, MARYSVILLE, HUMBOLDT COUNTY, OREGON, THURSDAY, APRIL 23, 1936, SEVENTEEN PAGES, 105

**THE OLD PEP RETURNS—A FIGHT FOR A HOSPITAL AND A PROMISE OF BETTER ROADS!**

**Traveler Gets Big Endorsement for Highway Post**  
A traveler who has just returned from a trip to the West has given a big endorsement for the Highway Post. The traveler said that the Highway Post is a very useful and convenient service and that it is well worth the effort to use it.

**22 Examined in a T. R. Clinic Here**  
Twenty-two patients were examined in a T. R. Clinic here. The clinic is a new facility that has been set up in the city. It is a place where patients can go to get medical advice and treatment. The clinic is well equipped and is staffed by a number of experienced medical professionals.

**Little in Sight for the May Term**  
There is little in sight for the May term. This is due to a number of factors, including a lack of funds and a shortage of staff. The school is expected to have a difficult time this term and is looking for ways to overcome these problems.

**Booster Spirit Returns as City State Hospital**  
The booster spirit has returned as the city state hospital. This is due to a number of factors, including a steady increase in the number of patients and a strong demand for medical services. The hospital is expected to continue to grow in the coming years.

**Marysville Will Enter Everything**  
Marysville will enter everything in the upcoming competition. This is a statement of confidence from the city's officials. They believe that Marysville has the talent and the resources to win the competition. They are looking forward to a successful outcome.

**Are You Listed in Uncle Sam's Book?**  
The Federal Bureau of Investigation (FBI) is conducting a nationwide search for individuals who are listed in Uncle Sam's Book. This book is a list of individuals who are considered to be a threat to the national security. The FBI is asking the public to help in the search by providing information on any individuals who they know are listed in the book.

**Frankfort Youth Files a Big Suit**  
A young man from Frankfort, Kentucky, has filed a large lawsuit against a local business. The lawsuit is for damages and is the result of a dispute between the young man and the business. The lawsuit is expected to be a long and costly one.

**Expect Good Year-End for County Dairy Trade**  
The county dairy trade is expected to have a good year-end. This is due to a number of factors, including a steady increase in the price of milk and a strong demand for dairy products. The dairy industry is expected to continue to grow in the coming years.

**Barman H. Lovers Shot by a Youth in Canada**  
A young man from Canada has shot and killed a woman named Barman H. Lovers. The shooting took place in a public place and was a surprise to everyone. The young man is now being sought by the police and is considered to be a dangerous individual.

**Life Guard to Go on Duty Next Week**  
The life guard at the Northfield High School is expected to go on duty next week. The life guard is a student who is trained to assist in the event of an emergency. The life guard is an important part of the school's safety program.

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**Habit Rejected By Herman Decker**  
Herman Decker has rejected a habit that he had developed. This habit was a result of a long-term illness and had become a part of his life. Decker is now free of the habit and is in good health.

Two remarkably fine first pages which reflect the tendency of progressive publishers toward the use of roman in news heads. The faces used by both are infinitely more attractive than the traditional gothic, and, being condensed, look better in the column measure than romans of normal width

bly set, and readable and attractive; makeup, with the advertisements pyramided, is excellent; and the presswork, the paper's crowning glory, is outstandingly good. Congratulations!

The Fairfield (Conn.) *News*.—In the main your Eighth Anniversary Edition—not, however, so proclaimed on the front page of Section 1, as we feel it ought to be—ranks very high. The rather fat Cheltenham Bold (regular) used for the news heads suggests crowding, but it would be helped materially if there were leads between the lines and in some instances above and below the dashes. It is not good makeup to have heads of the same kind in line or almost in line in adjacent columns, as on the first page of Section 1. Indeed, the effect is not as good even when the heads are different; in short, it is better if there is only reading matter at the sides of a head. The editorial page is excellent. While the advertisements are fair, there is a tendency to set too much display in caps, which lack considerably of having the clarity of lower case—and in the case of display lines, which should

different borders as six-point solid in one and a light parallel-rule border in the other, as in the case of the Dorlon and Holmes advertisements on page 8 of the first section. The issue is given a note of distinction by the use of smooth India-tint book paper, on which you have done a reasonably good job of presswork. Correction of the fault noted in regard to borders would do more toward improvement than anything which occurs to us.

DeSmet (S. D.) *News*.—While your Fiftieth Anniversary Edition of June 6 is highly commendable apparently from the editorial standpoint, it is not of equal merit in mechanical features as considered here. The two-column article used on page 1 deserved a more outstanding head, and the others are too weak, considering how few there are. As a result the page is rather dead-looking. We regret too the fact that the line above the name is set in such an ugly type face, the more because it is a decided contrast to the other display type found on the page. Presswork is good on some pages and far from good on others, the

Especially commendable is the evident appreciation of the value of white space. Sausage and wave-line borders and those made up of black squares are particularly objectionable. We note now that the first pages of other sections are much more satisfactory than that of the main one. Indeed, as we follow through the issue the effect of the rather bad first impression is wearing off, and we feel now that if you had used a white machine-finished paper instead of the rather rough yellow stock you would have had a fine issue, the advertisements and their positioning on an average being considered of quite high grade.

Sallisaw (Okla.) *Democrat-American*.—The only fault to be found with the first page of your June 27 issue is spacing between lines in heads, and in view of its excellence otherwise that is relatively unimportant, being characteristic of most papers. One-point leads added between lines and above the dashes would leave little to be desired. The heads are very good indeed and of adequate variety. What is more, they are well distributed over the page

and in good balance. Though a trifle uneven, presswork also rates good, and, while we do not like the use of the condensed block type sometimes found in advertisements, they compare more than favorably with those found in the average paper of the size. We note that on some the rule borders are heavier than desirable, and on others too light. Considering the sizes of the advertisements found in this issue and assuming that they represent a fair average, we believe you would do well to use two-point rule borders as a general practice, or parallel one-point rule borders.

Richmond (Mo.) *Conservator*.—There's a world of opportunity for you to improve your paper, but the first thing you should look

## Fashion Park

Has made possible this

# SALE

Our Entire Stock of Fashion Park  
**OVERCOATS**  
Including Several Hundred Just Purchased

# 1/2

PRICE

'50 Coats...\$25	'75 Coats...\$37.50
'55 Coats...\$27.50	'85 Coats...\$42.50
'60 Coats...\$30	'95 Coats...\$47.50
'65 Coats...\$32.50	'110 Coats...\$55

Not an ordinary sale where only undesirable are offered, but a genuine value event which includes our entire regular stock of overcoats without one exception. To win good will and create new friends is the prime reason why we have reduced them to the absolute limit. We're proud of this sale, because it will acquaint every hundreds of well-dressed men with the fact that The New Werner & Werner is headquarters for quality clothing in St. Louis.

THE NEW  
**Werner & Werner**  
Quality Owner - Located in St. Louis

Two important producers say Cheltenham Bold continues to be the largest-selling type face. Corresponding use makes it commonplace, and advertising in which it is employed appears lacking in character. While the above setup is better than average newspaper composition, it is no match for the resetting presented in the third column

after is the presswork, gray and uneven in spots and splotchy in others, but on the whole too pale to be read with comfort. The first page—with a slogan line not related to any item set banner fashion, and with no other heads except a few set in the bold-face of the body type, aside from a four-column box—is dull, unattractive, and not at all modern. And the type used for that box head is one of the oldest and worst we have seen in a long time. The body type is really too large for this day and age, and its use is the cause of most of the exceptionally wide spacing between words, which is ugly and disturbing to readers. We were under the impression also that the use of "boiler plate" was a thing of the past, in fact, we cannot recall the last time we reviewed a paper in which there was any. It is on this plate material that the filling-up referred to is apparent. Its use also means two sizes of body type in the paper,

## ROLLS-ROYCE

"There is nothing in my experience that approaches anywhere near this Rolls-Royce with its many combinations of delights. I refer to its silkiness in pulling, silence in working; its acceleration and speed; its wonderful braking power and its ease of adjustment; its get-ability to every part and its perfection of detail and equipment; its beautiful workmanship and finish and its wonderful comfort on a long journey. There is no other vehicle in the world, on earth, sea or in the air (and I have travelled on all) that can in any way compete with the Rolls-Royce in its combined accomplishments."

Owner's Letter, ref. 2017

ROLLS-ROYCE LIMITED  
14-15 Conduit Street London W1  
Telephone Mayfair 6040

This advertisement, published in the home land of a car known around the world as the last word in class, reflects that class, is appropriately dignified, and, what is more, will hold its own in any company. Attractiveness and legibility, simplicity, white space—indeed, general excellence—are what does the job most satisfactorily



## ADVERTISING

Our Advertising Department is your advertising agency. We organized this branch of our business to help our agents solve their publicity and sales problems.

We have no set material. Each agency's problem is studied and by doing this we are able to individualize the advertising. Our Advertising Department is ready to supply you with ideas, copy, layouts for newspaper or direct-mail advertising. It puts in your hands a large part of the dynamic power that brings in new customers.

A copy of our business-building magazine THE ACCELERATOR will tell you what we mean. Send for it now.

**BOSTON INSURANCE COMPANY**  
**OLD COLONY INSURANCE COMPANY**  
87 KILBY STREET, BOSTON, MASSACHUSETTS

An interpretation of one of many ideas influencing typography which is not objectionable when the subject justifies black treatment and the copy employed is brief. By the firms' advertising manager, Raymond C. Dreher, Boston

which is a bad feature in itself. The small amount of advertising carried suggests possibly the need for decided economy but perhaps the quality of the paper is the cause of the poor advertising patronage. We suggest that you cut out the boiler plate, print six instead of eight pages and fill them with live local news, and improve the paper mechanically, because we believe that thereby you will attract advertisers you do not already have.

Clintonville (Wis.) *Tribune*.—Aside from the fact that the printing is very uneven and on the whole quite too pale your issue of June 19 is commendable, especially as regards the makeup. We note, however, that the names of your city and state do not appear at the top

{ FASHION PARK has made }  
possible this timely sale {

Our Entire Stock of

## Fashion Park Overcoats

Including Several Hundred Just Purchased

# 1/2

PRICE

\$50 O'Coats...\$25.00	\$75 O'Coats...\$37.50
\$55 O'Coats...\$27.50	\$85 O'Coats...\$42.50
\$60 O'Coats...\$30.00	\$95 O'Coats...\$47.50
\$65 O'Coats...\$32.50	\$110 O'Coats...\$55.00

Not an ordinary sale where only undesirable are offered, but a genuine value event which includes our entire regular stock of Fashion Park Overcoats—without one exception. To win good will and to create new friends is the prime reason why we have reduced them to the absolute limit. We're proud of this sale—proud because it will acquaint many hundreds of well-dressed men with the fact that The New Werner & Werner is headquarters for quality clothing in St. Louis.

THE NEW  
**Werner & Werner**  
Quality Owner - Located in St. Louis

A resetting of the advertisement in the first column by the Warwick Typographers, St. Louis. Among publicity types there's a place for the display type here used, the creation of Oswald Cooper, who, many feel, has designed all too few

of the first page under the name, as is customary and convenient to folks out of town like us. While some are bad the advertisements as a rule are fairly good, though your type faces are of rather inferior grade. We hope you will shortly determine on the purchase of some good series, Goudy, for instance, and use it as exclusively as possible. Don't be misled into the belief that varied faces are essential to adequate emphasis for the different advertisers. Sufficient variation is being achieved from a standardized face by more than one paper which profits from the fact that, with correspondingly more of the different sizes that one may have when he has few rather than many styles, there is less chasing from frame to frame and pulling for sorts. The particularly objectionable advertisements are the several alike headed "Regulations Governing," in which the text is too large and creates an effect of crowding, which is unpleasant. Type may be too large to be read comfortably. More anon if you come again.

# PHOTOENGRAVING

By STEPHEN HENRY HORGAN

*Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail*

## Reversed Negatives From Ordinary Negatives

A prospective customer has some boxes of negatives of a rare book that was reproduced in a limited edition by collotype. He now wants to get photoengravings from these same negatives to print a large edition. We must have reversed negatives exactly the size of the original negatives, without distortion of any kind; this he insists upon. Is there any reliable way of getting reversed negatives except by making positives on glass from the original negatives and then negatives from those positives?—"Photoengraver," Boston.

Without knowing the size or number of reversed negatives wanted and the character of the illustrations, we would state that reversed negatives as good as the originals can be made in this way. Write to a photo dry-plate manufacturer for boxes of unsalable dry plates—it does not make any difference how old or fogged they are. Plates 5 by 7 or 8 by 10 will do for almost any book, though the dry plates might better be the size of the original negatives. Make a stock 3 per cent sensitizing bath of potassium bichromate in water. In a bath of 1 ounce of bichromate to 1½ ounces of denatured alcohol soak the dry plates until the bichromate sensitizes the film through to the glass support. Dry these in the dark over night. Expose these plates in a printing frame to light under the old negatives. Wash well before developing in a hydroquinone developer as used for the process plates, fix in hypo, and then dry. This method will give you negatives exactly the size of the original ones, but reversed as required. Of course it will require some experience to get the proper exposure to light and after-treatment. This method is something every photo-engraver should know as a means of using up spoiled dry plates.

## Modernism by Photography

At the Institut d'Optique, Paris, was exhibited a combination of two acute prisms, so arranged that they can be altered in their relations to each other.

By the use of these prisms, attached to the lens of a camera, the image on the ground glass can be lengthened vertically or horizontally to any degree required. As is well known, fashion figures and drawings must be distorted out of all proportion to the "human form divine," that they may appear abnormally tall. So this new prism has been taken advantage of by a Parisian woman photographer who specializes in fashion photography. Now she can photograph a regular human manikin and elongate her so as to bring her to the deformity required by *moderne modistes*. What a pity this prism attachment to a photographic lens was not shown before modernism became *passé*! They could have had properly designed, readable type set and by this new photography have elongated, broadened, or distorted it so as to make it quite unreadable!

## Reproducing Out-of-Print Books

Some months ago, if memory serves me, THE INLAND PRINTER told of a camera in London, used by a printer-publisher for reproducing out-of-print books. One of its advantages was that it had a mechanism for turning the leaves of the book being copied after each negative was made. I am sure it would be of service to your readers, like myself, if you would tell where this camera is made; whether each page is reproduced exactly to the same type measure, and whether dry plates or wet plates are employed in the photography.—"Printer," Toronto, Canada.

The London apparatus was made in that city by a London cameramaker, but the idea for it is said to have been worked out by Max Breslaur of Leipsic, Germany. It is called "Bresma-Druck." He has cameras in use for photographing books which turn the pages after each exposure. The camera can be fitted to use either wet or dry plates, though a roll celluloid or paper-supported photographic film could be employed for this purpose. It might be added that the printing is done not from etched relief plates but by a planographic method like offset, so that it can be printed on a rough-surfaced paper.

## Portraits in Colors Are Being Made

You show many beautiful pictures in color. I have had framed, with a gold mat covering the white paper, the group of pottery shown in the June number, and every visitor to my office admires it. I should like to ask if a satisfactory portrait in colors has thus far been made by photography and published in printing ink? I know of course what the "movies" are doing, but these are merely an illusion.—L. P. De Monde, New York City.

Portraits have been photographed by flashlight and reproduced in color in these pages. One of the most attractive framed pictures the writer has is a portrait photographed by flashlight in color and printed in these columns in the November, 1913, issue. Aron Hamburger had a studio at Fifth Avenue and Twenty-eighth Street, New York City, for doing such work. You will find in "Achievement," after page 48, portraits of Lowell Sherman and Rudolph Valentino, the characters in "Monsieur Beaucaire," photographed in colors by stage lighting. Many similar portraits were published during 1924. Portraits in color will be seen here frequently.

## To Remove Bichromate Stains

"Etcher," Denver, desires to know how to remove the bichromate stains from his hands at night. Photomechanical workers should avoid staining their hands with a bichromate, as it is a virulent poison, frequently bringing on bad sores that give much trouble to heal. Bichromate solutions should not be left to dry on the skin. Soap and water will remove them when fresh, or the juice from a freshly cut lemon will clear the stain away. If this does not remove it then recourse must be had to water containing a little sulphuric acid. Wash the hands well after this treatment.

## Two-Color Printing Increasing

One of the leaders in photoengraving was kind enough to say to the writer: "You are entirely right in urging us through THE INLAND PRINTER to use two printings if we would put more art



in photoengraving. I have been recommending this to salesmen and customers and am using it successfully in my own business, though I find our artists will require experience before they can get the best color combinations to suit the subjects, and the inks as they come from the manufacturers are usually too strong for the tint printing. Have you noticed how advertisers in the magazines are taking up two printings? Just examine the *Sat-Eve-Post*, for example." His advice was taken. In the first issue to hand of this publication there were twenty-five full pages of advertising in black alone and twenty-six pages in two printings. In the next issue there were twenty-six pages in black and twenty-eight in two printings. Some of the latter were very attractive in combinations of black with red-purple, red-orange, and chrome yellow.

### Ground Glass Varnish

Can you give me a formula for a varnish that will dry mat on the back of glass positives so that retouching can be done on them with pencil? We make carbon positives when they are the same size as the negative, but when they are reductions or enlargements then they are made on glass in the camera. We have been buying a mat varnish, but it does not work very well of late.—"*Gravure Worker*," Chicago.

A simple varnish is made by dissolving  $\frac{1}{2}$  ounce of sandarac in 7 ounces of ether and adding 1 dram of Canada balsam; after which add 3 ounces more or less of benzol, which regulates the amount of mat. Some operators find  $\frac{1}{8}$  ounce of gum mastic an improvement.

### Bleaching Photographs White

Artists preparing drawings on photographic prints to be reproduced later as line photoengravings are often puzzled as to the chemicals to be used to bleach out the photograph and leave the pen-and-ink drawing on white paper. So it would be well for them to make note of the following: In the first place all the drawings should be made with waterproof ink, as the bleaching solutions are always water solutions. The best photographs to draw upon with a pen are made on a plain, smooth linen paper which has been wet in salt water, dried, and then swabbed over in the dark with a forty-grain solution of silver nitrate. These photographs are bleached out with mercury bichlorid in water. Blue-prints are bleached with sodium bicarbonate, and now bromid prints are bleached away with a saturated solution of copper sulphate to which some table salt has been added. This changes

the silver in the paper into a chlorid, sensitive to light, so this silver chlorid must be dissolved away with plain hypo before the final washing.

### Inserting Rotagravure Supplements

David Greenhill, of the Sun Engraving Company, London, is credited with saying in an interview that his firm is printing rotagravure on a web press at 8,000 an hour while its new installation will print 10,000 an hour and the twin press 20,000 an hour. The company is producing ninety-six-page high-grade mail-order catalogs, with sixteen pages in three colors, folded and wire-stitched, which with special machinery it is possible to insert in other advertising mat-

supply of the edition required being only a question of employing sufficient rotagravure machinery. He told of the New York *Times* having a special machine for inserting rotagravure supplements. The latter machines are much desired in England, for the newsdealers there refuse to insert supplements.

### Post-War Exhibit of Type Specimens

Lord Mayor Sir William Waterlow, on July 14, at Saint Bride's Institute opened an exhibition of American, British, and Continental type specimens that have been designed since the war. Seven hundred different type faces were shown, and the first thing to impress

## CATALOGUE OF AN EXHIBITION OF TYPE SPECIMENS

1918—1930

from the Collection in the Technical Library  
of Saint Bride Institute  
London

JULY 14th TO AUGUST 9th 1930

To be opened by the Rt. Hon. the Lord Mayor  
Sir William Waterlow, K.B.E.  
on Monday, July 14th, 1930, at 3 p.m.

SAINT BRIDE FOUNDATION INSTITUTE  
BRIDE LANE, E.C.4

Cover of the catalog used for this unique exhibition of type specimens at London

ter or in a magazine. He spoke of a rereeling device by which rotagravure newspaper supplements could be printed in advance and rewound on another reel so as to be fed into a regular newspaper press and be delivered folded with the newspaper, so that a newspaper can issue daily supplements, the

the visitor was the fact that the so-called "modern" faces were but a small percentage of those received from all Europe. Saint Bride's, noted for its printer's library, is a mecca for printers of all nations, and the exhibition was well attended. A very excellent catalog was used, as pictured above.

# Oliver Watson, of Toronto, New President of International Printing House Craftsmen

**W**HILE the eleventh annual convention of the International Association of Printing House Craftsmen, held at Los Angeles, August 17 to 21, was disappointing in one respect—that of attendance—it was acclaimed as being wholly satisfactory in others. Craftsmen unable to attend may rest assured that the banner of Craftsmanship was held high and with fine spirit. As one result, Craftsmen of the East as a unit now realize that in no section of the country are the ideals of the organization on a higher plane nor are its accomplishments more pronounced and more tangible than on the Pacific Coast.

The three announced addresses were made by Douglas C. McMurtrie, of the Ludlow Typograph Company; A. B. McCallister, of Young & McCallister, Los Angeles, one of America's outstanding printers, and J. L. Frazier, editor of *THE INLAND PRINTER*. Technically, Mr. McMurtrie talked before the fifth annual conference of the Pacific Society of Printing House Craftsmen, which immediately preceded the international convention. Speaking on the subject "Modern Typography," he advocated a sane interpretation of the idea and discouraged inane practices such as have heretofore predominated. Favorable remarks on his address were heard.

Mr. McCallister's talk, "The Future of Printing," on Monday, August 18, was unusually interesting. He related interesting facts regarding printing in the past, drew attention to the many improvements which have been brought about, and emphasized how much more highly regarded by his banker is the printer of today than was usually the case twenty-five years ago.

In his talk the editor supplemented Mr. McCallister's references to the increased importance of printing and of printers by pointing out that in four important cities, San Francisco, Boston, Philadelphia, and Washington, printing and publishing constitute the leading industry, they are second in Chicago, New York, Los Angeles, and St. Louis, and they rank high in all cities. He indicated a belief that research in the direction of improved methods of production offers the industry at this time its greatest opportunity, and quite naturally, also, the



**OLIVER WATSON**  
Chosen at Los Angeles convention to pilot the International Association of Printing House Craftsmen for the 1930-31 term

Craftsmen who are closest to and best informed on that angle of the business.

Too much praise cannot be accorded the Los Angeles club for the entertainment furnished and the hospitality indicated at every step. While the high spot was probably the trip to Catalina Island on Thursday, the evening at Deauville Beach Club on Monday was acclaimed even more by some delegates.

At the banquet held in the Fiesta Ballroom of the Ambassador Hotel on Tuesday evening the toastmaster, Gus Giegengack, wisecracker par excellence, was in fine fettle, and will be forgiven on that account for neglecting to introduce Charles McIntyre, of the *Pacific Printer and Publisher*, among those having contributed measurably toward the success of the convention. Too often the business papers are given inadequate credit for their support of associations.

The election of officers occurred on Wednesday morning. P. H. O'Keeffe, whose administration as president is regarded by many as outstanding, and who deserves the popularity he enjoys, was nominated for a second term, but declined. A change in employment made it impossible for First Vice-President

Albert Havermale of Los Angeles to accept the promotion, so Oliver Watson, of Toronto, the second vice-president, "skipped a grade" and was unanimously elected president. Oliver is general superintendent of Brigden's Limited, of Toronto, one of Canada's leading producers of quality printing, and is not only an enthusiastic Craftsman, generally liked, but is probably as well informed on the business as any man in the entire organization.

Fred J. Hagen, of Chicago, was then elected first vice-president, T. E. Cordis, of San Francisco, second vice-president, and Elmer Held, of St. Louis, next convention city, third vice-president. Harvey H. Weber, of Buffalo, and L. M. Augustine, of Baltimore, were reelected treasurer and secretary respectively.

An unusually interesting feature of the convention was the granting of a charter to the first club organized in Australia, at Sydney, and the participation of its representative, Benjamin W. Fryer, who made a fine impression. Regarding him as typical of the serious type of Craftsman the new club will introduce into the organization, leaders expressed unusual satisfaction over the affiliation of this new club.

A review of this convention would not be complete without a reference to the great exhibition of the San Francisco club. This was a most progressive thing; indeed, the urge toward quality which it seems natural will be engendered by so remarkably fine and versatile a collection of printing should have a far-reaching effect. There are fine printers in all large American cities—Los Angeles and Chicago included—but San Francisco is commonly considered to have a higher percentage of fine printers than any other. Haywood Hunt, who, it is said, works night and day in the interests of Craftsmanship, is credited with the idea of the exhibition. He was certainly continually on the job to show the many visitors through the exhibition rooms.

Practically all the Craftsmen in attendance at the convention stopped at San Francisco going or coming and were not only royally entertained but were privileged to visit the plants of John Henry Nash, the Grabhorn Brothers, and others which have made their city famous as the center of fine printing in America.

# Collectanea Typographica

By HENRY LEWIS BULLEN

## The Most Illustrious of Printing Houses: The Oxford University Press



*Oxford University Printing House, a quadrangular building*



*View in the quadrangle, showing the rear entrance*



*The garden in the quadrangle*



*View in the bindery: forwarding section*

### In Your Library

Here you may range the world with the magic of books; plunge into scenes of remote ages and countries, and cheat solitude of its weary moments. Those who do not know this miss the greatest resource of educated men.

READERS OF THE INLAND PRINTER who honor their occupation by having made themselves acquainted with its highly interesting history are aware of the renown which has resulted from the activities, during four centuries, of the printing house of The Oxford University Press. (Parenthetically: *Collectanea* believes that it is no less inexcusable for a printer to be ignorant of the history of his own all-important art-craft than for an American to be ignorant of the history of his own country.) Those to whom no reproach attaches in this respect will be interested in the illustrations of The Oxford University Press submitted herewith.

Note the dignity and beauty of the exterior views. The building was erected in 1826-30. It occupies an entire block and is built on three sides of a quadrangle, enclosing a garden in which is an official residence for the controller of the printing house (the latter is known as The Clarendon Press), who ranks with the high dignitaries of the university. A few of the executive offices are stately in decoration and appointments.

The two main wings, each of three floors, are known respectively as the Bible Side and the Learned Side. Until recently, the side in which the Oxford Bibles are produced was conducted quite separately from the Learned Side, where books of general literature are made. For many years the types used in these two main divisions were cast to different heights. Learned height was a continuation of the height established by The Oxford University Press typefoundry in about 1667, while Bible height was that established later by British typefounders, or *vice versa*—*Collectanea* is not quite sure.

Two views of hand-set composing rooms, herewith, show them to be old-fashioned. The case frames in the second picture on the opposite page were made in the eighteenth century. However, though these equipments for hand composition are antiquated, no composing rooms anywhere excel the work done in connection with them in scholarly accuracy, good style, and invariable propriety and dignity. These merits have been traditional in the Oxford University Printing House for a very long time—centuries. If the Oxford compositors worked with the most up-to-the-minute steel cut-cost equipment (which, by the way, was designed by *Collectanea*) their work could not be improved thereby, but would undoubtedly be expedited. *Collectanea* was informed that more than a million pounds of types are available for use in one hundred and fifty different languages.

Here is in operation the oldest British typefoundry, begun in 1667. It also is antiquated, and is probably maintained because of its antiquity and celebrity. Here was recently completed the great Oxford Dictionary, begun in 1882. In composing the text twenty-one type faces were required, several of



which might be found in one stickful. On his visit to this famous shrine of typography *Collectanea* was introduced to a brother-typesetter who had worked continuously on this dictionary for forty years! No other publishing or printing house would have dared undertake this monumental work.

It is true of a large proportion of the books printed in this famous printing house that they are published at a financial loss, but with an incalculable gain to high scholarship and pure science. However, these two pictures of the hand-set composing rooms are apt to convey a wrong impression: in other and more extensive departments, especially on the Bible Side, the equipments are up to date and very effective. Much of the machinery is American; one sees a monotype room, an American electrotyping outfit, many American printing presses, and much American bookbinding machinery. The specifications for the electrotyping plant were made by *Collectanea* on the occasion of the first visit to America of Horace Hart, who was at the time controller of the Oxford printing institution, a position he held from 1883 until 1915. Hart was a thorough and progressive master of his art. He, more than any other man, advanced the institution to its high position in the printing field. He modernized its equipments, especially on the Bible Side; yet he retained a profound respect for Oxford traditions. He it was who restored the forgotten Fell types to use in Oxford.

Notwithstanding the extent of an altruistic policy in publishing, the Oxford University Printing House is moderately profitable, because of the earnings of its Bible Side. Oxford Bibles in the English language comprise almost a monopoly. Oxford has competitors, but Oxford Bibles have no equals. They are in the Bible field the equivalent in quality, to an extent, of the Ginn textbooks, which are considered worthy of being regarded as models of good typography in the secular educational field in America today.

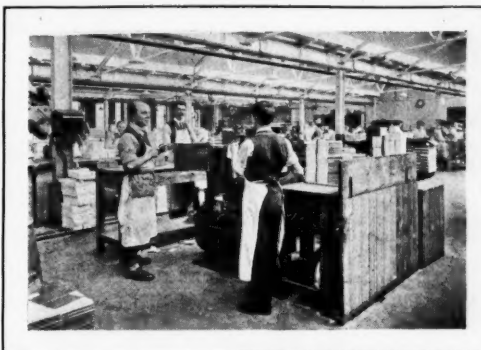
The first Oxford Bible appeared in 1675. Oxford prints more than a hundred varieties of Bibles in English and many varieties of the Anglican Book of Common Prayer. Whether in large or small tomes, or whether at luxurious or low prices, each is a model of good craftsmanship and of adherence to well established principles of the book arts. For example: No matter how narrow the margins of the smaller Oxford Bibles may be—and some are very narrow—the proportions of the margins are invariably correct. These books cannot be too highly praised.

A chief merit of Oxford Bibles is the paper used in them. In 1670 a paper mill was established in Wolvercote, a village not far from Oxford. In course of time the Wolvercote mill sold most of its output to The Oxford University Press. This mill catered to the high requirements of Oxford. In 1870 Oxford bought the mill and modernized it. No other papers now being made are more justly esteemed than those used in Oxford Bibles, especially the exceptionally thin varieties, which are wonderfully opaque, well finished, and tough—perfect for a book which is (or should be) constantly in use by every one of its millions of owners. There is no other book-publishing and -printing house that owns its own paper mill.

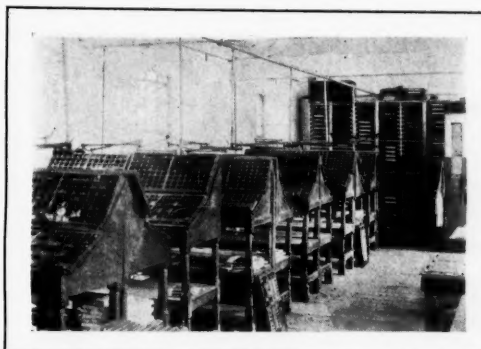
Many more than a million copies of the Oxford Bibles are printed yearly. They are sold at very moderate prices; in the New York house of The Oxford University Press the retail prices range from \$0.90 to \$78, the latter being for pulpit uses. The Oxford University Press also prints immense quantities of Bibles in exotic languages for Bible and missionary societies. The Bible Side is a busy place. On the Learned Side there is also great activity, the output averaging a new edition of a book a day. Ponder that fact in connection with the fact that each work is of the higher scholarship!

The Oxford University Press was established in 1585, in the reign of Queen Elizabeth. Since then it has been in continuous operation. There were printing offices in Oxford as early as 1478-85 and 1517-20, which at times used the university imprint. Between 1520 and 1585 no printing was done in Oxford. The Typographic Library and Museum of the American Type Founders Company in Jersey City is completing twenty-four stained glass windows memorializing as many famous printers and printing houses. One of these windows celebrates The Oxford University Press, which is characterized as "England's Most Illustrious and Oldest Printing House." The word "World's" might have been employed with entire truthfulness in this characterization instead of "England's."

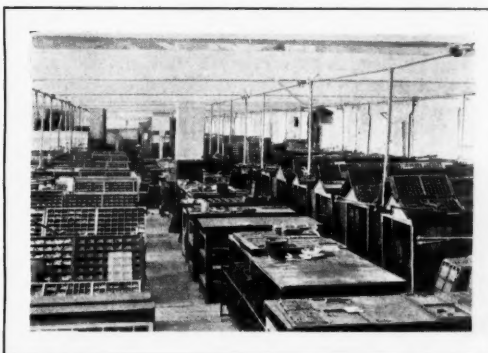
This illustrious printing house in 1665 printed the first issue of the oldest existing newspaper. It began as the *Oxford Gazette* and is continued today as the *London Gazette*. It is the official mouthpiece of the British Empire. It treats only of high official matters. Many great men have been ardently interested in the management of The Oxford University Press, one of these being Edward Hyde, Earl of Clarendon, an eminent statesman, who wrote the



*Another view in the bindery*



*Part of the hand composing room, with eighteenth-century case stands*



*Part of the hand composing room*

"True Historical Narrative of the Rebellion and Civil Wars in England." He died in exile, and left the copyright of his history to The Oxford University Press.

Largely from the profits of the sale of Clarendon's history this press was enabled to build its second home, the Clarendon Building, which it occupied from 1713 to 1830, during which period it was the finest edifice in the world devoted to printing. It still has its place among the many architectural beauties and splendors which adorn the City of Oxford. Occasionally this famous printing house uses as its mark the armory of Oxford University, the motto on which reads, "Dominus Illuminatio Mea" (Lord Give Me Light). Whatever of Light Oxford has received it has amply returned to the world. The study of the history of The Oxford University Press cultivates spacious thoughts. It is a shrine. It is a factory. Of what other scene of human activity other than a printing house such as this one could these diverse attributions be written?

# TRADE NOTES

*Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month*

## Embossograph Company Publishing House-Organ to Aid Printers

The Embossograph Process Company, owner of the patented Embossograph process and manufacturer of Camel Back heating units, is publishing a monthly house-organ, *The Embossographer*, for the information and assistance of printers interested in thermography, or "raised printing." The current issue contains an important article by Samuel Lipsius, inventor of the Embossograph process, on the subject of raised-printing compounds and on methods for obtaining best results when using automatic powdering machines.

The company will be glad to place any printer's name on its mailing list to receive this magazine regularly. Requests should be addressed direct to the company at 251 William Street, New York City.

## West Virginia Printers Object to Manufacturers' Competition

The West Virginia Publishers and Employing Printers Association is protesting against the action of large manufacturers who furnish their local dealers with stationery at half cost or free, as a matter comprising unfair competition with local printers and publishers. James W. Weir, field secretary, is sending letters to such manufacturers asking that this practice be discontinued. His letter makes the sound point that the providing of such material curtails employment among local printing concerns and thereby reduces the purchasing power of the community, thus hurting the interests of these manufacturers. Field managers of associations in other states are coöperating in this effort to protect the interests of local printers and publishers.

## New Louis Allis Sales Offices

The Louis Allis Company, of Milwaukee, manufacturer of direct- and alternating-current motors, announces the opening of three new sales offices, as follows: 1715 Union Bank Building, Pittsburgh, in charge of C. O. Sargent; 215-B East Archer Street; Tulsa, Oklahoma, in charge of W. Woobank; 4441 Santa Fe Avenue, Los Angeles, in charge of A. R. Thomas. These managers are very well known in their respective territories. The new offices will have in stock a complete line of Louis Allis Company motors.

## Needs a Typcasting Plant

The United States Bureau of Foreign and Domestic Commerce has received from Delhi, India, an inquiry in regard to machinery and equipment for the establishing of a typcasting plant. Manufacturers seeking an opportunity to secure some of this business should

communicate with the nearest local office of the Bureau of Foreign and Domestic Commerce, referring to inquiry No. 46,916.

## New York City Typographical Union Rejects Plan for Five-Day Week

On July 30, members of New York Typographical Union No. 6 voted down a proposal that the union introduce a compulsory five-day working week as a means of relieving unemployment. Of the 7,719 members of the union who were present and voted on this five-day measure, 4,551 considered it unsatisfactory and voted against it.

## Death of Walter C. Bleloch

Walter C. Bleloch, manager of the Chicago office of the Mergenthaler Linotype Company, died on August 5 at Excelsior Springs, Missouri, at the age of fifty-six years. Mr. Bleloch was a well known and popular figure in



WALTER C. BLELOCH

the industry throughout the Middle West. He had served with the Mergenthaler organization for more than twenty-eight years, and was the first traveling inspector for the Chicago office. He held the positions of parts-department manager and sales manager, and later was appointed assistant to George E. Lincoln, then the Chicago manager. When Mr. Lincoln died, in 1918, Mr. Bleloch became manager and held that position until his death.

## Automatic Printing Devices Firm Represented by E. T. Carey

The Automatic Printing Devices Company (successor to the Domore Process Corporation), of 1600 Junction Avenue, Racine, Wisconsin, manufacturer of Domore automatic process embossers, announces the appointment of E. T. Carey as its representative in the Chicago district, with offices at 123 South Jefferson Street, Chicago. Mr. Carey was formerly associated with the company for a period of seven years, and is thoroughly qualified to serve the needs of the firm's customers. H. C. Larson remains in charge of the Detroit offices. The plant of the company was moved from San Francisco to Racine early this year, and complete stocks of powder and ink, and also parts, are available to the trade.

## Kalamazoo Paper Concern Discovers Several New Uses for Product

The Kalamazoo Vegetable Parchment Company, manufacturer of parchment waxed and bond papers, has recently discovered several interesting facts in its laboratory work. For example, a mulch given off as a by-product of papermaking has been found to be ideal for the protection of plants, vegetables, and fruits against the cold and heat. Again, tons of rag-paper pulp are being converted yearly into soft, pliable paper impregnated with polish, as an improvement upon the old-style dustcloth. This paper is purchased in long rolls by the housewife and short sections are torn off as they are needed for dusting and polishing, being discarded, of course, after use. An extremely tough and strong kind of paper made by the Kalamazoo Vegetable Parchment Company is also making a place for itself as a material for rugs, baskets, etc. Rugs made of this paper and laid in public corridors have shown remarkably long life, and, furthermore, can be cleaned without difficulty.

## Kately Resigns Donnelley Position

Announcement is made that S. E. Kately, for sixteen years superintendent of the rotary pressroom in the plant of R. R. Donnelley & Sons Company, Chicago, has resigned this position and is taking a well earned rest. Mr. Kately is widely known throughout the industry as an authority on pressroom subjects.

## C. & P. Chicago Offices Moved

The Chicago offices of the Chandler & Price Company, previously situated at 553 South Clark Street, have been moved to Suite 512 Transportation Building, 608 South Dearborn Street. R. L. McIntyre, the Chicago manager, states that the new offices provide better lighting facilities and are more satisfactory.

### Dallas and Nashville Take Action to Solve Credit Difficulties

A committee of the Dallas Typothetae that has been surveying local trade conditions has completed its investigation. It is stated that the committee's findings on machinery and equipment terms are in favor of a 25 per cent down payment, the completion of liquidation within two years, and that the allowance on traded-in equipment be not applied to the down payment. The committee is also reported to be in favor of a credit-control plan for paper and supplies such as is now being used in many large cities. It is said that steps will be taken to initiate similar plans in Dallas to solve both of these problems if the committee's recommendations are approved.

Nashville is also considering a plan for the improvement of credit conditions as regards the sale of printing materials. A plan similar to the one in use in Louisville was advocated at a meeting of the supplymen, and will be presented for the approval of both the employing printers and the supplymen.

### Franklin Advanced by Hall Company

M. E. Franklin, for a number of years sales manager with the W. F. Hall Printing Company, Chicago, has been made a vice-president of that company. He has been associated with the Hall organization for twenty-five years and has personal charge of a number of important accounts, and the new arrangement will allow him more time for the proper handling of these accounts. Joseph Oliff has been made sales manager to succeed Mr. Franklin.

### New Issue of "Ratios for Printing Management" Being Prepared

Cincinnati ranked first with fifty-one ratio reports, and Detroit second with fifty reports, in the race to see which cities would turn in the largest number for use in the 1930 edition of the U. T. A. book "Ratios for Printing Management," now being compiled. Indianapolis also made a good showing with its batch of reports, according to information furnished by R. M. Nash, president of the Typothetae Cost Accountants Association. A number of useful additions have been made to this book, and it is expected that the 1930 issue will be more valuable than any that have preceded it. The book now in use has been widely praised by users both in North America and overseas.

### Printer Violates Union Label Law

Another Chicago printer has trifled with the law prohibiting unlawful use of the union label—and has been caught at it. This time it was a printer on South Bishop Street, and his alibi was that, as he had not used a number along with the label, he did not think that he was violating a law. Such reasoning did not impress the judge. The offender was placed on probation for six months, and no doubt will not be so prompt in the future to use that which is not his to use.

### Barrett-Cravens Organization Located in New Plant

The Barrett-Cravens Company, manufacturer of lift trucks and portable elevators, has moved from its former address at 1328 West Monroe Street, Chicago, to its new and modern plant at 101 West Eighty-seventh Street in that city. This move places the company

under the same roof with its affiliated concerns—the Automatic Transportation Company and the Walker Vehicle Company.

### Monotype Introduces Two New Type Faces by Goudy

The Lanston Monotype Machine Company has brought out two new type faces, Goudy Text and Lombardic Capitals, both of which were created by the internationally famous designer, Frederic W. Goudy. The introduc-



Cartoon of Frederic W. Goudy made by a British cartoonist while Mr. Goudy was on his overseas trip with Sol. Hess this summer

tion of these faces is considered particularly timely in view of the beauty of these types and the appropriateness of their use in holiday printing and advertising. An attractive booklet entitled "Goudy Text and Lombardic Capitals" and showing various sizes of these faces may be secured by writing to the Lanston company at Philadelphia.

### Younggreen Heads Dunham Agency

C. C. Younggreen, formerly vice-president and general manager of Klau-Van Pietersom-Dunlap-Younggreen, Milwaukee advertising agency, and a past president of the International Advertising Association and the Advertising Federation of America, has severed this connection to become president of the Dunham-Younggreen-Lesans Company, Chicago agency. John H. Dunham, president of this agency when it was known as the Dunham-Lesans Company, becomes chairman of the board. Otherwise the executive personnel of the agency remains unchanged, as follows: H. R. Van Gunten, executive vice-president; F. F. Wagner, vice-president; J. H. Eydeler, secretary and treasurer.

### Death of George W. Bollow

George W. Bollow, vice-president and secretary of the Breithaupt Printing Company, Milwaukee, and for a number of years treasurer and a director of the Milwaukee Typothetae, died on August 7 at Milwaukee.

### Deviny Forms Tentative Schedule for U. T. A. Boston Convention

John J. Deviny, executive secretary of the United Typothetae of America, has completed a tentative schedule of meetings for the annual convention of the association, which takes place at Boston, October 14 to 17. Mr. Deviny states that two special features of the 1930 annual convention, in addition to the regular displays, are the exhibits by the College Annual Producers and by the International Trade Composition Association.

The chief business sessions will be held at ten each morning. The meeting on Tuesday morning will be a general session; and the mornings of the following three days are to be devoted respectively to educational, executive, and management subjects, the management session dealing with finance, production, and marketing. A full program for this convention will appear in THE INLAND PRINTER for October.

### Simcoe Company in New Plant

The Simcoe Manufacturing Company, the manufacturer of the Simcoe static eliminator and the Red Rocket electric ink setter, has moved from its former location at 1001 North Bodine Street, Philadelphia, and is located in its new plant at 430 Race Street in that city. Two floors are being used for the manufacture of the company's products, and the enlarged space and additional equipment are expected to effect even better service for the firm's customers than in the past.

### F. & L. Office Opened at Boston

The Fuchs & Lang Manufacturing Company has announced the opening of a New England office at 168 Purchase Street, Boston. This office is expected to expedite the delivery of orders of stock ink in New England and also to aid printers and lithographers through the advantages offered by a convenient matching and service laboratory. The company now maintains six branch offices at strategic points throughout the United States.

### Butler Company Offers Watermarked Bond to Aid Chicago Exposition

The J. W. Butler Paper Company, Chicago, is offering a novel watermarked rag-content bond which will probably meet with considerable favor among buyers of printing in the Chicago territory. The central theme of the watermark is the Chicago skyline. Curving across the top is the line "A Century of Progress Bond," and at the left end of the skyline appears the date 1833 and at the right end 1933. In a straight line underneath is the slogan "Chicago Invites the World." As a constructive means of stimulating interest in the big event of 1933 this bond has tangible value for all Chicago buyers of printing.

### Proposed Merger of International With Newport Is Dropped

In the June issue of THE INLAND PRINTER appeared an announcement by John M. Tuttle, president of the International Printing Ink Corporation, to the effect that his firm was consummating a merger with the Dyestuffs and Chemical Division of the Newport Company. However, a statement just issued declares that the proposed merger has since been abandoned, as changing conditions made it inexpedient to effect the consolidation.



### Seaman Paper Company Announces Change to National Basis

The Seaman Paper Company, with general offices at Chicago, has sold its local business to the Whitaker Paper Company (see page 112 of the August issue) and has disposed of its paper-merchant business in Minneapolis, St. Paul, Des Moines, St. Louis, and Buffalo, and henceforth the firm will operate on a national basis. It will continue as exclusive paper-mill sales agent and manufacturer, but will not compete on what is normally paper-merchant business except through recognized dealers. The Chicago offices will remain at 411 West Ontario Street and the New York City offices at 122 East Forty-second Street.

### Death of Max Schwartz

Max Schwartz, of the Max Schwartz Company, South Fallsburg, New York, passed away at his home on July 27.

### Examination for Electrotypers

The United States Civil Service Commission, Washington, D. C., is holding an open competitive examination for the position of electrotypist in the Government Printing Office, to fill vacancies as they may occur from time to time in that plant. Applications must be on file with the commission by not later than September 24. Applicants must have completed an electrotyping apprenticeship or have had four years of practical experience in the trade, and preferably shall have acquired training in both molding and finishing. The applicants are not required to report personally for examination, but will be rated on education, training, and experience. The rate of pay is \$1.10 an hour, with extra pay for Sunday, holiday, night, and overtime work. Complete information may be obtained from the commission at Washington or at the post office or customhouse in any city.

### B. & K. Represented by Chipman

Bert Chipman, of Winston-Salem, North Carolina, has been appointed representative of the Brandtjen & Kluge Company, manufacturer of Kluge feeders, for North Carolina and eastern Tennessee. L. H. Blakely, of Columbia, South Carolina, will continue to represent B. & K. interests in South Carolina, eastern Georgia, and a section of Florida.

### Franklin Fund Exceeds Five Million

The fund being gathered for construction of Philadelphia's Benjamin Franklin Memorial recently reached a total of \$5,058,809.90, according to H. Ennis Jones, the treasurer of Benjamin Franklin Memorial, Incorporated.

### Philadelphia's Printing Classes

The McCall Vocational Evening School, of Philadelphia, which also includes the printing school maintained by the city in conjunction with the Philadelphia Typothetae, starts its fall term on September 15. This school provides free instruction in hand composition; layout; linotype operation; proofreading, and operation of the Miehle vertical and Style B Kelly printing presses.

### E. C. Andrews on European Trip

E. C. Andrews, widely known authority on color, and vice-president of the International Printing Ink Corporation in charge of the

Chicago office, is on a three-months trip to England and the Continent for the purpose of accurately surveying printing conditions in the interests of his concern. Mr. Andrews has written several books on the subject of color, out-



E. C. ANDREWS

standing among them being "Color Secrets," the text matter of which is reproduced in article form in this issue. Others are "Color and Its Application to Printing" and "Color and

### Blake, Moffitt & Towne Observes Its Seventy-fifth Anniversary

Blake, Moffitt & Towne, widely known paper concern of the Pacific Coast, is celebrating the seventy-fifth anniversary of the company's founding. From its modest beginning in 1855 the firm has grown until it now has seventeen divisions to serve the needs of western paper buyers. This record of three-quarters of a century of reliable service may well call forth the congratulations of all the graphic-arts industries to Blake, Moffitt & Towne, and stimulate even greater progress.

### Chicago Union Aids Its Unemployed

Members of Chicago Typographical Union No. 16 on August 1 voted approval of a measure to assess themselves 1 per cent of their wages for a period of thirteen weeks in order to pay benefits to unemployed members. The benefit payments began on August 4.

### Silvertone Award Again Offered

The Silvertone Envelope Award is again being offered by the Standard Envelope Manufacturing Company, of 1600 East Thirtieth Street, Cleveland, for the envelope or series of envelopes adjudged best in design, typography, color, and layout, and the award will be made at the Direct Mail Advertising Association convention at Milwaukee, October 1 to 3. The contest is open to advertisers, printers, paper merchants, and individuals, the only entries barred being those of members of the D. M. A. A. board of governors or of the Standard Envelope Manufacturing Company. Three copies of each entry must be submitted, and the envelope or package must be marked "Silvertone Award" and mailed to the Direct Mail Advertising Association, 2227 Barlum



The Silvertone Envelope Award, to be presented at the D. M. A. A. convention at Milwaukee. The plaque reproduced was awarded the Caslon Company for 1928

Its Distribution in Printing." The Chicago office of the International Printing Ink Corporation will be in charge of William C. Dyer while Mr. Andrews remains abroad.

Tower, Detroit, Michigan. All entries for this contest must be sent in immediately, as those entries received after noon on September 15 cannot be given consideration.

### Printing-Training Center Seems Assured for New York City

Indications are that the proposed printing-training center, which has been earnestly advocated for New York City by all branches of the graphic-arts industries in that territory, will become a reality. Fred W. Hoch, secretary of the Printing Estimators Club, has been informed that the New York City Board of Education's building program for 1930 includes an item for the purchase of the site and preparation of plans for a new building which is to house the Central Printing Trades Continuation School, and it is expected that the 1931 program will provide funds for the construction of this building which is so seriously needed by the New York City trade.

### Champion Opens New Office

The Champion Coated Paper Company, of Hamilton, Ohio, has opened a district sales office in the Enquirer Building, in Cincinnati, and will be represented in this territory by Colter Rule and Alexander Thompson, Junior.

### Electrotypes Meet at Milwaukee

The annual convention of the International Association of Electrotypes will be held at Milwaukee, September 12 and 13. An interesting and valuable program is being prepared, and the electrotypes who attend will find the meetings worth the time and expense involved.

### Medallion Presented to S. H. Horgan

The fiftieth anniversary of the publication of the first halftone, on March 4, 1880, in the New York Graphic, has been memorialized by a medallion presented by his friends to Stephen Henry Horgan, photoengraving editor of THE INLAND PRINTER. The obverse of the medallion contains an excellent portrait of Mr. Horgan sculptured by Jean Francois Kaufman, painter, etcher, and sculptor, of New York City. The reverse was engraved in Paris by Frederic Thevoz of the Sadag Company.



CHARLES F. VAVRIK

duct of the school ever since its founding in 1924, and he is considered exceptionally well qualified to carry on the work so ably begun by the founder of the school.

The 1930-31 course covers competently the subjects of imposition and layout; composition; makeready; running speeds; stock; ink; pamphlet binding, and artwork, engraving, and electrotyping. Inquiries regarding this course should be addressed to the school at the location given above.



Reverse and obverse of medallion presented to Mr. Horgan

The New York Tribune, in its editorial on the jubilee of the first halftone, said: "It would be hard to think of anything, in the printing field at least, of greater importance. Mr. Horgan deserves all the praise that has been heaped upon him."

### Printers Estimating School Now Organizing Fall Classes

The Printers Estimating School of Chicago, located at 608 South Dearborn Street, is now organizing classes for the fall term, which will

### Oberweiser Made President of the Whiting-Plover Paper Company

E. A. Oberweiser has been elected president of the Whiting-Plover Paper Company, of Stevens Point, Wisconsin, to succeed the late George A. Whiting. Mr. Oberweiser has served as secretary-treasurer and general manager of the concern for twenty-two years, and he will continue to hold the position of treasurer in addition to his duties as chief executive. George Hilton, of Oshkosh, was chosen as secretary and a member of the board.

### Jettinger Writes Cost-accounting Book in Spanish Language

The National Paper and Type Company, New York City, has published a booklet entitled "La Contabilidad del Costo en una Imprenta o Establecimientos Analogos" ("Cost Accounting in Printing Offices and Similar Establishments"), written by Carl A. Jettinger of Portland, Oregon, who has contributed articles to THE INLAND PRINTER on several occasions. This booklet, copies of which are to be distributed among printers throughout Latin America, is the first book to be published in the Spanish language on the subject of cost-accounting systems for printshops.

### Death of Frederick G. Mutz

Frederick G. Mutz, secretary of the United Printing Ink Corporation, Newark, New Jersey, died on August 4, aged fifty-eight years.

### Will Ransom With Hart Firm

Will Ransom, of Chicago, widely known as the designer of the Parsons type face, and author of the valuable work entitled "Private Presses and Their Books," has joined the staff of The Printing House of Leo Hart, at Rochester, New York, as typographical director.

### Wanted: a Printer—or an Angel

Wil V. Tufford, of Clinton, Iowa, the secretary-treasurer of the Inland Daily Press Association, has been seeking a printer. Wil seems to entertain pretty definite ideas of the kind of printer he wants, moreover. A few sentences from his recent letter to a friend will make many a proprietor inquire, "Was such a printer ever born?" Here they are:

"I wonder if you know of an all-around printer that I could get. My foreman took a notion the other day that he wanted to commit suicide—and did not finish the job—due to whisky and the heat. Then I got another one in his place in a day or two, and he had a rupture. I had to haul him home.

"I am not thinking of fishing, John, except for men. I do not want a drunk, nor a chippy-chaser, nor a divorced man, nor one that has a scolding wife. I am not particular about having a fisher or a rabbit-hunter. I do not want a man that I will see except between the hours of eight in the morning and five in the afternoon, and then I want him on the job. I do not want one that is in love. I want a man who can sweep out the jobroom if it needs it, and I am willing to sell him the place."

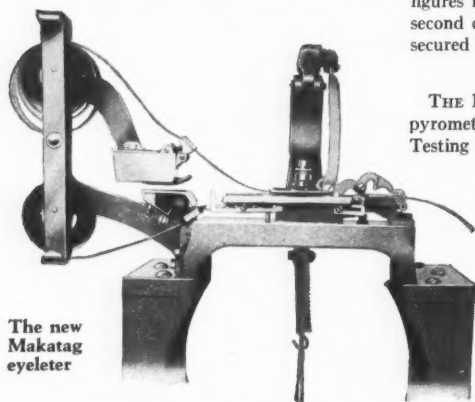
### Examination for Proofreaders and Monotype Keyboard Operators

The United States Civil Service Commission, Washington, D. C., is holding an examination for proofreaders and for monotype keyboard operators, to fill vacancies in the Government Printing Office. The rate of pay for proofreaders is \$1.10 an hour; for monotype keyboard operators, \$1.05 to \$1.15 an hour. The working day is eight hours, and extra pay is allowed for night, Sunday, holiday, or overtime work.

Candidates are not required to report personally for examination, but will be rated on education, training, and experience. Full information may be obtained by writing to the commission at Washington, or at the post office or customhouse in any city. Applications must be on file at the offices of the commission by not later than October 1.

## New Developments in the Equipment Field

THE MAKATAG PATCH EYELETER, designed to place tag patches or reinforcements in cloth or paper stock, is being marketed by the Makatag Manufacturing Company, 11 Arlington Street, Reading, Massachusetts. The machine

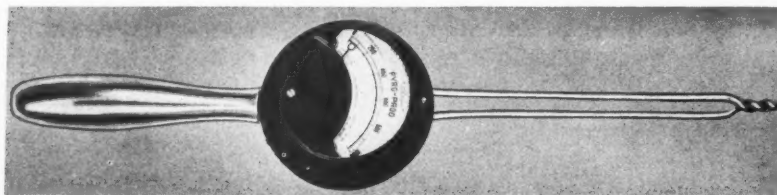


The new Makatag eyeleter

operates by foot power, and uses partly detached gummed patches furnished in rolls of two thousand ready for attaching. The upper

be furnished to number forward or backward, and can be provided with skip wheels. They are designed to be locked up in a chase with the form like a cut, or they can be specially imposed and locked up separately when the figures must be printed close to type or in a second color. Additional information may be secured by writing to the company.

THE PYRO PROD, a thermoelectric portable pyrometer, is a new product of the Illinois Testing Laboratories, 141 West Austin Avenue, Chicago. This compact self-contained pyrometer is especially suitable for newspaper and printing plants using type-metal pots for composing machines, stereotyping, electrotyping, etc. Readings are secured almost instantly, since the thermocouple is inserted directly into the molten metal or heat zone, no protection tube being required on account of the ordinarily short duration of readings. However, when replacement of the thermocouple becomes necessary it can be made very economically. Additional information re-



The Alnor Pyro Prod, a thermoelectric portable pyrometer giving accurate results and long service

and lower dies of the ordinary patching machine are dispensed with in this simple, light, and easily operated machine. The manufacturer recommends this eyeleter as valuable equipment for the average printer handling all commercial work. Additional information may be secured by writing to the company.

THE GALVANOTEX PROCESS, developed for the purpose of making electrotypes without the use of mats and a great amount of time and equipment, has been introduced by Otto Zehnpfund, of 281 Central Avenue, Newark, New Jersey. Mr. Zehnpfund states that mats, wax moldings and their after-treatments, and acids and electrogalvanic batteries are not required in this process. The Galvanotex method produces perfect copper-faced cuts where ten-point or larger type is used; it makes single letters perfectly in sizes of thirty-six-point and larger; it duplicates wood type, and reproduces decorative material. Mr. Zehnpfund says that a Galvanotex cut of any size can be made in less than fifteen minutes, and at most economical cost. Inquiries should be addressed to him at the location given above.

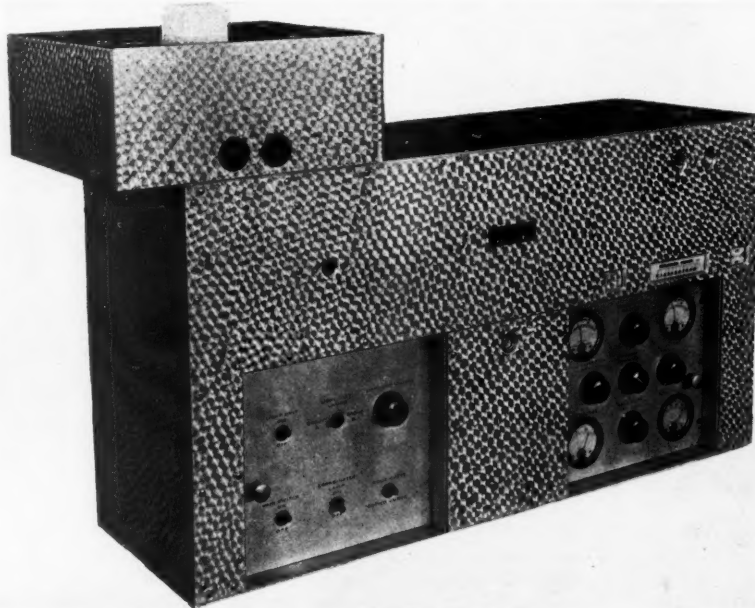
THE NEW SUPER-FORCE TYPOGRAPH includes a feature which prevents the numbers of this numbering machine from skipping or jumping even under a sharp and severe impact, according to announcement by William A. Force & Company, 105 Worth Street, New York City. This improvement does not change the style or general appearance of this typograph. All standard type-high typographs can

garding this pyrometer may be obtained by writing to the company.

THE RAZEK-MULDER COLOR ANALYZER, an automatic indicating and recording spectro-

photometer employing a photoelectric cell and vacuum-tube amplifying circuit, is now being manufactured by the Burgess-Parr Company, 111 West Monroe Street, Chicago. This color analyzer has been designed for the requirements of industrial research and control problems in which rapid and exact color analyses, free from the errors confronted in making visual comparisons, are necessary; and it may be put to practical use by papermakers, ink manufacturers, the larger printing plants, and other concerns in the graphic-arts industries which require a considerable amount of color analysis. By the use of this machine the spectral distribution curve of light transmitted through or reflected from an object can be recorded on a photographic film within a period of a few seconds. This curve shows the ratio of the amount of light reflected from or transmitted through the sample being tested at any point in the visible spectrum, to the amount of light reflected from a standard white at the same point in the visible spectrum. The production of this curve in such a short period of time, and the elimination of unreliable visual observations, are two important advantages of this instrument. A third advantage is its ability to amplify the sensitivity of the circuit beyond usual requirements in order to accentuate small differences existing in the spectral distribution curves of dark-colored materials such as carbon blacks. The operation of the instrument is so rapid that samples which have been impossible to analyze because of the effect of heat upon their color can be analyzed without difficulty. Additional information regarding this instrument may be secured by writing to the company.

THE NEW MILLER MAJOR SIMPLEX, a larger size of the Miller Simplex press, is announced by the Miller Printing Machinery Company, Pittsburgh. The new machine accommodates sheet size up to 27 by 40 inches, and is built in two models—two- and three-form-roller ink distribution. The factory-rated speed of this press is 3,000 impressions an hour, made possible by a patented free, easy bed move-



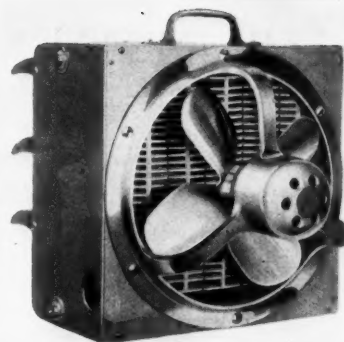
The Razez-Mulder color analyzer



ment without use of air cylinders. The press is equipped with the Simplex three-step automatic suction pile feeder of swingaway type, and the bed and cylinder are readily accessible. When two sheets of stock are carried forward, or when a sheet fails to carry to either drop guide in perfect register, the sheet detectors trip the drop guides, the gripper-closing tumbler, the impression, and the fountain; throw out the switch of the main driving motor, and apply the brake, thus stopping the press. All of these actions occur simultaneously. The stripper-finger detector also controls these operations in stopping the press before a torn sheet can be transferred to the rollers. The feeder is unusually accessible; it can be loaded without interfering with make-ready, and reloading is also accomplished without stopping the press. Delivery tapes are continuously driven at a predetermined speed independent of the press speed, thus preventing the danger of a sheet stopping above the gas burner at the end of the delivery. The jogger may be disengaged instantly so as to avoid offset in running heavily inked forms. The delivery board descends automatically at predetermined speed as the sheets pile up. Two delivery boards are provided, each being equipped with four swivel roller trucks, so that the piles of printed sheets may be rolled away from the press without waste of time. The standard equipment of this press has also an efficient gas heater. The Major Simplex is equipped with a rotary-press-type vibrating ink drum and superposed pyramid of distributing rollers, combined with the regular table type of distribution used on two-revolution presses, thus giving a maximum degree of efficiency in the distribution of ink. Push-button control for the motors, with a rheostat speed control, is provided in a five-button master station conveniently located, with an emergency motor shut-off at the delivery end. The impression strength of this press is designed to withstand a pressure of

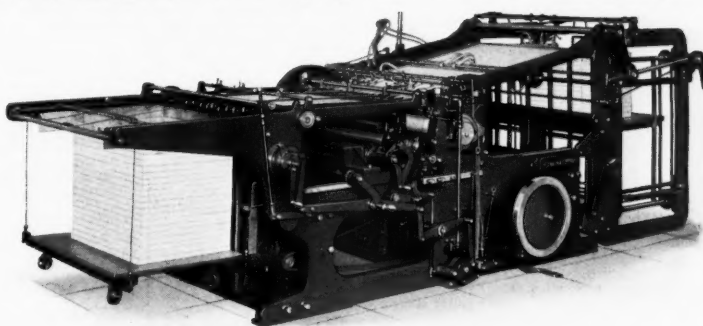
over seventy pounds for every inch of cylindrical contact. Among the many conveniences featured on the new press are: the easily adjusted cylinder brush; the convenient and effective location of packing clamps; patented stripper fingers; sheet leading rolls, and the aluminum oil tubes leading to the inaccessible parts. The weight of the bed is carried on carburized, hardened, and ground steel rollers traversing the way-frame tracks. These rollers, closely spaced, are mounted in floating roller frames, a feature which, it is stated, serves to eliminate the customary gears and racks, thereby preventing unnecessary friction and wear and imparting an easy movement. Extreme accessibility and simplicity of operation are claimed for this press. Additional facts may be secured from the company.

THE AMERICAN ELECTRIC HEATER, for industrial and commercial heating needs, has been placed on the market by the American Foundry Equipment Company, Mishawaka, Indiana. Alloy heating strips are cast integrally



The American electric heater

its channels. Castings of this type are assembled in a cabinet back of which a fan operates, and the air, after circulating through the heated fins, is blown out into the space which



The new Miller Major Simplex 27 by 40 press

with composite fins of aluminum alloy to comprise a single smooth casting which will allow an uninterrupted flow of air through

requires heating. The heater can be used as a permanent installation or as a portable heating unit. It is particularly applicable for intermittent heating needs in warm climates or "off season" heating in temperate climates. The printer will find this American heater particularly valuable in providing heat for the usual purposes or for numerous plant needs where only a portable heater would serve.

A NEW BEARERLESS PROOF PRESS has been introduced by the Challenge Machinery Company, Grand Haven, Michigan. Although no bed bearers are used, the cylinder has no tendency to gutter, and accurate proofs are assured. The bed is rabbeted on all four sides, making it easy to slide forms off the bed. Forms can be left on the bed while proof is being read, and can afterward be corrected and locked up without being moved from the bed. The cylinder is covered with durable vulcanized rubber, which helps in the production of clear proofs, and the press is equipped with roller bearings for easy operation. The printing surface of this press is 30½ by 53 inches. Write the company for further details.

A NEW TYPE GAGE made of absolutely rustless Sheffield steel is being marketed by the Continental Typefounders Association, of 216 East Forty-fifth Street, New York City. This gage, which is graduated down to single points, has six-, eight-, and twelve-point scales, an agate scale, and an inch scale, and the edges have been accurately surfaced for its use as a straight edge. Inquiries in regard to this gage should be addressed to the company.



Bearerless proof press introduced by the Challenge Machinery Company

# THE INLAND PRINTER WANT ADVERTISEMENTS

J. L. FRAZIER, Editor

MILTON F. BALDWIN, Associate Editor

Published monthly by

## THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, ILL.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER  
330 SOUTH WELLS STREET

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No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Advertising Council of Chicago; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen.

### SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances to The Inland Printer Company.

**When Subscriptions Expire** the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

**Foreign Subscriptions.**—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

**IMPORTANT**—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

### ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfill honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

### FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.  
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Bilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

### BOOKS AND SYSTEMS

"FITS OUR NEEDS EXACTLY" wrote Clinton (Iowa) Herald in ordering a dozen copies "How Divide the Word," handy booklet of 9,000 most commonly used words showing correct division into syllables; fifth edition, 112 pages, clothbound, \$1.00 postpaid; special prices in dozen lots. A. A. MAYERSTEIN, 808 Cincinnati St., Lafayette, Ind.

BOOKS & SYSTEMS for printers and publishers. Send 2c postage for illustrated catalog. PORTE PUBLISHING CO., Salt Lake City, Utah.

### BUSINESS OPPORTUNITIES

PRINTING BUSINESS, drug labels and commercial, specializing principally in printing for druggists; wonderful opportunity, especially for two young men understanding label business; owner selling account health; price \$8,000. For particulars address DRUGGISTS LABEL CO., 531 Howard St., San Francisco.

MANUFACTURERS OF MACHINERY, equipment and supplies used in printing, lithographing, boxmaking and allied lines can secure representation in Chicago and adjacent territory on straight commission basis by communicating with advertiser; experienced salesmen with wide acquaintance. S 266.

FOR SALE—Publication of 90,000 circulation, paying a profit of \$3,000 to \$4,000 a month; also printing plant, business and buildings may be bought as a whole or in separate units; located in Philadelphia, Pa. S 272.

### FOR SALE

FOR SALE—Modern used and rebuilt guaranteed equipment; our sales are practically all to successful firms who want modern equipment to do the work of new machines. Buyers in central territory tell us your requirements and send for our "Wanner Bulletin." Largest stock; also complete line new equipment, out-fits and supplies. Representing leading manufacturers. THE WANNER COMPANY, 714-716 S. Dearborn St., Chicago.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York City; 166 W. Jackson Blvd., Chicago, Ill.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 727 S. Dearborn St., Chicago, Ill.

FOR SALE—No. 0 two-color MIEHLE PRESS, used very little, first-class condition; if interested, do not overlook this opportunity. For full details address S 265.

2,000 POUNDS excellent Gloss Raising Compound for black ink only; ONE DOLLAR a pound. HUGO LACHENBRUCH, 18 Cliff Street, New York.

FOR SALE—One 10 by 15 Challenge platinum press; rebuilt, first-class condition. THE KEYSTONE PRINTING CO., Mount Union, Pa.

FOR SALE—38-inch Dexter paper cutter. S 169.

### HELP WANTED

#### Composing Room

WANTED—Composing-room foreman for largest plant in southern Indiana; non-union; must be typographic expert. Give detailed information in first letter. S 246.

#### Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare time study; steady work \$55 a week; the Thaler System of linotype operation, together with a complete all-metal Thaler keyboard, given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 29 Legal Bldg., Washington, D. C.

#### Salesmen

PRINTING AND ADVERTISING SALESMEN who play golf wanted in every city to handle an exclusive advertising novelty; new invention; no competition; sample furnished free; rapid seller; want men already employed who can use good side line on commission; will not interfere with regular work. Write today. Correspondence confidential. FRANK R. HANSON MFG. CO., 71 Columbia St., Seattle, Wash.

Megill's Patent  
SPRING TONGUE GAUGE PINS  
Reg. U. S. Pat. Office



QUICK ON. The universally popular  
Gauge Pin. \$1.80 dozen

Megill's Gauge Pins  
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent  
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for  
any Stock. \$2.50 set of 3.

## INSTRUCTION

**PRINTERS ESTIMATING SCHOOL**—Chicago's oldest school opens its course on October 6, 1930; founded in 1924 by Edward Gallaway; endorsed by former students and leading printers; ideal for salesmen or young men with executive ambitions who wish to gain knowledge that will lead to promotion or make them more valuable to their employers in their present positions; the course is not academic, it is practical and will teach Imposition-Layout, Composition, Make-ready, Running speeds, Ink, Stock, Pamphlet Binding, Art, Engraving, Electrotyping. For details address **CHICAGO SCHOOL OF APPLIED ESTIMATING FOR PRINTERS**, 969 Transportation Bldg., Phone Harrison 4110.

**LEARN LINOTYPE**, Intertype operating at home; the Standard System is a ten-finger touch system for operating Linotype and Intertype machines; new in principle, easy to learn, remarkable results; a system that develops high-speed operators with unusual accuracy. Remember—it's a ten-finger touch system. Fifty progressive lessons, with keyboard for home study. Write for details. **THE STANDARD SYSTEM**, 42-11 Twenty-first Ave., Long Island City, N. Y.

**MILO BENNETT'S SCHOOL**—World's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. **MILO BENNETT'S SCHOOL**, Toledo, Ohio.

## SITUATIONS WANTED

## Bindery

**BINDERY FOREMAN**, good executive with long, practical experience in all branches, finishing, forwarding, Cleveland, Dexter folding and other machines; an A1 man for good printing house; takes position anywhere. S 179.

## Composing Room

**MONOTYPE KEYBOARD OPERATOR**—A real job printer, 10 years' floor experience; 26; green operator just through school; will develop fast; average 4,000 per hour; mark copy, fast, job compositor, mighty good typographer; steady, reliable; can keyboard anything; will make some errors, but won't make the same one twice if I can help it; have card; single; will go anywhere; references. S 277.

**SITUATION WANTED**—Composing room foreman, proofreader, O.K. man, practical Chicago man, 22 years' experience, accustomed to handling and supervision large volume highest grade typography, commercial, process color and halftone printing; a producer and executive; age 36, married; aggressive; best of references; will start at moderate salary to prove my ability; union. S 270.

**LINOTYPE MACHINIST-OPERATOR**, 38, union, wants day work, Middle West; excellent operator and able to keep linotypes or intertypes in perfect condition; job, book, composition or newspaper; worth and expect over scale. All inquiries answered. S 269.

**COMPOSING ROOM FOREMAN** desires change; well-known typographer, capable of securing the cooperation of his men in the production of high-class printing with economy of effort and time; A1 record and references. S 267.

**COMBINATION MONOTYPE OPERATOR**, keyboard and caster; speed 3,500 to 4,000 ems per hour straight matter, not so fast on tables; clean proofs; open shop. **TAYLOR**, 433 N. 13th St., Quincy, Ill.

**COMPOSITOR** desires situation on high-class work; young, married, studious and ambitious; no booze; union; 9 years' experience; go anywhere for good pay; large or medium shop. S 276.

## Executives

**POSITION WANTED**—Can you use a man in your factory who is thoroughly familiar with folding boxes, cutouts, automatic tag machines, automatic printing from roll stock and all kinds of cardboard novelties? Can get results and solve your ink, roller, plate, and printing troubles and run your factory in a systematic and expert manner; now employed as assistant superintendent. S 268.

**HIGH-GRADE EXECUTIVE** with years of practical experience in plant and office; know plant and office management, estimating, sales, production, buying, cost systems; have had complete management of business; production manager of plants doing around a million a year business; a young man who can produce results. S 271.

**PRODUCTION AND CONTACT MAN**—Experience covers buying, planning, and following production, estimating and selling; a conscientious worker and a producer; age 29; married. S 260 care **INLAND PRINTER**, 1 E. 42nd St., New York City.

## Foreman

**TO THE PRINTING PLANT OWNER** who is not satisfied to mark time to slow music, this active practical printer (all departments) offers the experience a general foreman-superintendent should have to get work out right and right on time; can handle every operation from the frame to estimating, purchasing, customer contact and getting more business, to figuring billing charges; American; tireless worker; strictly high-class; union; member various Masonic bodies; middle age; go anywhere. S 100.

## Managers and Superintendents

**MANY YEARS' EXPERIENCE** in type and offset plants; capable of taking complete charge in production of both kinds of printing and welding all departments into one compact unit; valuable to any concern operating or considering offset equipment; seeks position with progressive firm where proven ability will be rewarded. S 275, care **THE INLAND PRINTER**, 1 E. 42nd St., New York City.

**MANAGER OR MANAGER-FOREMAN**—Practical man of wide experience with many years' contact from compositor to manager seeks position to take entire charge of medium-size shop, and would act in capacity of working foreman if size of plant demanded. Give full particulars, including equipment and salary offer. S 257, care **INLAND PRINTER**, 1 E. 42nd St., New York City.

## Pressroom

**CYLINDER PRESSROOM EXECUTIVE**, now employed, desires to make a change; 20 years' experience on all grades halftone color work, single and two-color presses, magazine, catalog, book and general commercial printing; efficient quality production manager; O.K. color, position; good habits, and dependable; American, 35 years old; locate anywhere for satisfactory connection. Address 3731 94th St., Jackson Heights, Long Island, N. Y., care F. B. Carland.

**PRESSMAN** or pressroom working foreman; cylinder, Kelly, Vertical, platens, Dexter swing-back; 20 years' experience best grades halftone color and commercial work; American, 36 years old; go anywhere Middle Atlantic or New England States. E. V. RODEN, Apt. 7, 202 Riverside Drive, New York City, care A. Mair.

**PRESSMAN**, cylinder, Kellys, desires to broaden experience on other automatics; moderate salary; location preferred: New England or Eastern New York State. S 259.

**MIEHLE VERTICAL PRESSMAN**, now working foreman San Francisco shop, desires change; go any place; west of Rocky Mountains. S 278.

**CYLINDER PRESSMAN** wants position on Pacific Coast; 12 years' experience on publications, halftone and color. S 244.

**SITUATION WANTED**—Cylinder-foreman; best references; in charge of rooms for years and know the game. S 99.

## Proofroom

**PROOFREADER**, dependable, accurate, thoroughgoing; first to final; best references; desires position. J. G. FOULK, 325 Ashland Place, Brooklyn, N. Y.

## Salesmen

**SELLING AGENTS** in New Orleans with excellently located store rooms desire additional connections with manufacturers of supplies for printing trades. S 273.

## WANTED TO PURCHASE

**WANTED TO PURCHASE**—Three or four used Universal typesetting machines in good condition. Give full details with price and location. S 263.

**WANTED**—Claybourn-Superior, three-color card printing press; must be in good condition. S 274.

## BUSINESS DIRECTORY

## Air-Conditioning and Humidifying Systems

**UTILITY HUMIDIZERS** have outsold all other makes combined in the printing trade of New York City; also oxidizers, neutralizers, ink, wax and bronze absorbers. **UTILITY HUMIDIZER CO.**, 239 Centre St., New York.

**HUMIDIFYING SYSTEMS** with automatic control. Low first cost and operation. Write **THE STANDARD ENGINEERING WORKS**, Pawtucket, R. I.

**B. OFFEN & CO.**, Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

## Balers

**AVAILABLE** IN six sizes, fully guaranteed. Will ship on order thirty days' trial. **BUSINESS MEN'S PAPER PRESS CO.**, Wayland, Mich.

**ECONOMY BALER CO.**, Ann Arbor, Mich., U. S. A. Manufacturers of Economy baling presses, a press for every purpose. Send for circular.

## Belt and Tape Lacings (Hinged Metal)

**FLEXIBLE STEEL LACING COMPANY**, 4655 Lexington Street, Chicago.

## Bookbinding Machinery

**BRACKETT STRIPPING MACHINES** for library, job and edition binderies; catalog publisher; blank book, stationery, school supply, tablet and paper box manufacturers. Descriptive circulars and stripped samples on request. **THE BRACKETT STRIPPING MACHINE CO.**, Topeka, Kan.

**ROTARY GATHERING TABLE**, variable speed; cuts cost of gathering in half. **EFFICIENCY BINDERY TABLE CO.**, 12130 Eggleston Avenue, Chicago.

**Dissipate Static... DOYLE ELECTRIC SHEET HEATER... Prevent Offset**

**Conquer Lint... DOYLE VACUUM SHEET CLEANER... Conquer Dirt**

**Doyle's Brilliant Gold Ink**  
**Doyle's Setswell Compound**

**J. E. DOYLE COMPANY**  
**310 Lakeside Ave., Cleveland, Ohio**

**Doyle's Liquid Reducer**  
**Doyle's Fast Dryer**

Please Mention THE INLAND PRINTER When Writing to Advertisers.



**Grass Rule**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Brass Typefounders**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Bronze Ink**

DEPENDABLE GOLD AND SILVER printing inks are readily prepared by mixing our Universal Bronze Ink Varnish with gold bronze and aluminum ink powders, for general use on job, cylinder and highspeed presses. GEM BRONZE INK COMPANY, 1108 Locust Street, Philadelphia, Pa. (Cable address: "GEMBRONZE," Philadelphia.)

**Bronze Powders**

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Manufacturer and importer of finest quality printing bronzes.

**Bronzing Machines**

LACO FLAT BRONZING MACHINES with 9-time dusting, 4-time rubbing and double-action cleaning apparatus, built by LACO MASCHINEN-FABRIK, Paul Tschentscher, Leipzig W 33, Postfach 55, Germany.

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

**Calendar Pads**

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

**Composing-Room Equipment—Wood and Steel**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Cylinder Presses**

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.

**Easels for Display Signs**

EASELS for display signs. STAND PAT EASEL CORP., 66-72 Canal Street, Lyons, N. Y.

**Electrotypers' and Stereotypers' Machinery**

THE OSTRANDER SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

**Electrotypers' Supplies**

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

**Embossing Composition**

STEWART'S EMBOSHING BOARD—Easy to use, hardens like iron; 5¼ by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

**Folding Machines—Automatic**

RUSSELL ERNEST BAUM, 615 Chestnut Street, Philadelphia, Pa.

**Gold Inks**

EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Gold and silver inks a specialty.

**Halftones**

TRY our zinc halftone service and get a surprise; five square inches or less, only \$2. EMPIRE TYPE FOUNDRY, Delevan, N. Y.

**Inks**

OFFSET and letterpress. ACHESON INK COMPANY, Inc., Skillen Street, Buffalo, N. Y.

**Lamp Guards (Plain, Reflector and Portable)**

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

**Line-up Tables**

CRAFTSMAN LINE-UP TABLE CORP., 49 River Street, Waltham, Mass. Chicago office: 940 Transportation Building.

**Lithographers**

LUTZ & SHEINKMAN, INC.  
LITHOGRAPHERS  
2 Duane Street, New York

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

**Lithographers' Supplies**

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

**Mailing Cartons**

WHEELWRIGHT SAFEWAY MAILERS. Envelopes of laminated boxboard; superlative protection in transit. Send for prices. SAFEWAY SALES CORP., 126 Massachusetts Ave., Boston, Mass.

**Motors**

MOTORS, variable speed, latest in efficiency and economy; ¼ HP \$35; 1/3 \$43; ½ \$51; ¾ \$60; 1 \$70. Only 100 available for quick shipment. EMPIRE TYPE FOUNDRY, Delevan, N. Y.

**Numbering Machines**

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch, 123 W. Madison Street, Chicago, Ill.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Offset Presses**

COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.

**Opaque**

"Acheson Opaque." ACHESON INK COMPANY, Inc., Skillen Street, Buffalo, N. Y.

**Overlay Process for Halftones**

CHALK OVERLAY PROCESS dissolves, no acids; simple, practical. Free sample, etc. DURO OVERLAY PROCESS, 579 Ravenswood Circle, Wauwatosa, Wis.

**Padding Composition**

JOHNSON'S ELASTIC padding composition; costs more but worth more. WM. R. JOHNSON CO., INC., 72 Columbia Street, Seattle, Wash.

**Paper Cutters**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Patents—Trade Marks**

PROTECT your inventions and trade marks. Complete information sent free on request. LANCASTER, ALLWINE & ROMMEL, Registered Patent Attorneys, 476 Ouray Bldg., Washington, D. C.

**Photoengravers' Machinery and Supplies**

THE OSTRANDER SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, Chrysler Building, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and block specialties, router cutters; a line of quality.

G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.

**Plateless Process Engraving and Embossing**

UGOLAC for embossed and engraved effects. Raising machines and raising compounds. Manufactured by HUGO LACHENBRUCH, 18 Cliff Street, New York City.

**Price List for Printing**

FORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah.

**Printers' Supplies**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Printers' Tools**

STAR TOOL WORKS, Shuey Building, Springfield, Ohio (Established 1907). Manufacturers of "Star" composing sticks, line gauges, page calipers, T-squares.

**Printing Material**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Printing Papers**

A COMPREHENSIVE LINE of fine papers for every printing need. DWIGHT BROS. PAPER CO., 626 S. Clark Street, Chicago, Ill.  
"Our Service will be Maintained"

**Printing Presses**

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units.

THE WANNER COMPANY—See Typefounders.

**Printing Supplies**

THE WANNER COMPANY—See Typefounders.

**Productimeters**

PRODUCTIMETERS for every counting purpose; sturdy and reliable; easy-to-read figures. Write for catalog. DURANT MFG. CO., 653 Buffum Street, Milwaukee, Wis.

**Punching Machines**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

**Rebuilt Printing Presses**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**Saw Tables**

EMPIRE'S \$39.75 machine will do 90 per cent of your work with its new style, patented, smooth cutting saw blade; no trimmer knives to bother with. Why pay more? Over 250 in use. Money refund guarantee. EMPIRE TYPE FOUNDRY, Delevan, N. Y.

**Saw Trimmers, Linotype Supplies**

THE HILDMAN cost cutter, magazines, spacebands, liners, etc. THE HILDMAN CO., 160 N. Wells Street, Chicago, Ill.

**Steel Composing-Room Equipment**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

THE WANNER COMPANY—See Typefounders.

**Steel Plate Mounting System**

STEEL PLATE MOUNTING SYSTEM—the most durable, accurate and thoroughly practical. Manufactured by UNIQUE STEEL BLOCK COMPANY, Waverly, N. Y.

**Stereotyping Machinery**

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

**Stock Cuts**

CATALOG showing thousands of ready made cuts. Write today. COBB SHINN, 40 Jackson Place, Indianapolis, Ind.

**Stripping Machines**

THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

**Tags**

TAGS! For every purpose. Quick service. BOYLE TAG MFG. CO., INC., 215 W. 20th Street, New York City.

**Typefounders**

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave., N. E.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St.; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 125 Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 1102 Commerce St.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th Street, New York City. General headquarters for all European types and Goudy faces. Stocked in Chicago by Turner Type Founders Co., 226 N. Clinton St.; in San Francisco by Monotype Composition Co.; in Boston by Machine Composition Co.; in Cleveland and Detroit by Turner Type Founders Co.; in Philadelphia by Emile Riehl & Sons; in Kansas City, Missouri, by Kansas City Printers' Exchange; in Des Moines by Des Moines Printers' Exchange; in St. Paul by Perfection Type, Inc.; in Buffalo by Charnack Machine Co.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, branch of Bauer Type Foundry, Germany, producers of Futura, Lucian, Bernhard Roman, Bernhard Cursive, Bauer Bodoni, Atrax, Phyllis and other European faces. Stocked with New England Type Foundry, Inc., Boston; Emile Riehl & Sons, Philadelphia; Turner Type Founders Co., Cleveland, Chicago, Detroit; Mackenzie & Harris, Inc., San Francisco; represented by J. C. Niner Co., Baltimore; James H. Holt, Memphis; Pelouze Printers Supply Co., Richmond.

THE WANNER COMPANY, typefounders supply house, selling leading manufacturers' and typefounders' products, 714-716 S. Dearborn Street, Chicago.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

NORTHWEST TYPE FOUNDRY, Foundry type for less, New York, Chicago, Minneapolis, Seattle, San Francisco.

**Type and Supplies**

EMPIRE hard metal type, quads and spaces have been pleasing the printers for over 30 years and are still at it. EMPIRE TYPE FOUNDRY, Delevan, N. Y.

**Type Wash**

NO-WURK-UP prevents type workups, cleans corroded cuts, removes rust from machinery. THE RUSTICIDE CO., 416 Frankfort Avenue, Cleveland, Ohio.

**Wire**

SENECA WIRE & MFG. CO., THE, Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

**Wire Stitchers**

AMERICAN TYPE FOUNDERS CO.—Boston Wire Stitchers.

**Wood Goods—Cut Cost Equipment**

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**CARDBOARD  
...EASELS**

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.



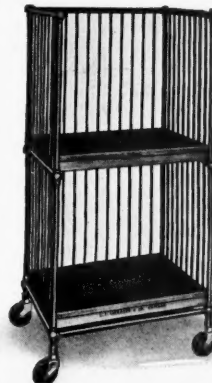
There Are Few Things  
That Count Like

**THE REDINGTON**

Counters for all kinds of Press Room Equipment

**F. B. REDINGTON COMPANY**

109 South Sangamon Street Chicago, Ill.

**Anderson Upright  
Trucks—**

are made strong and rigid yet light for easy handling and mounted on 4" rubber casters. The open design permits instant visibility.

Thousands are used by Printers and Binders who appreciate a neat and practical truck which saves its cost several times a year.

Made in two standard sizes: 19x25" and 25x38"—56" high. Special sizes made to order. Sold by leading type foundries and dealers.

**C. F. ANDERSON & CO.**

Folding Machines ••• Binding Presses  
3231 Calumet Ave., Chicago

**It's slow winning by  
the bootstrap system**

ANY fairly smart printer can work out his own details well enough to "get by" with his envelope problems. Granted! But the still smarter printer prefers using expert specialized help instead of the slower pull-up by his own bootstraps.

The Western States Free Price List embodies that help. It is more than a dismal, dry-as-dust schedule of staple prices and specifications. It's the printers' Idea Book of Envelopes! Your needs—clear down to the most intricate specialties—are anticipated. Think of the creative suggestions that sparkle from its listing of over 700 styles of envelopes ready for your instant call! More than 20 million in stock for immediate shipment.

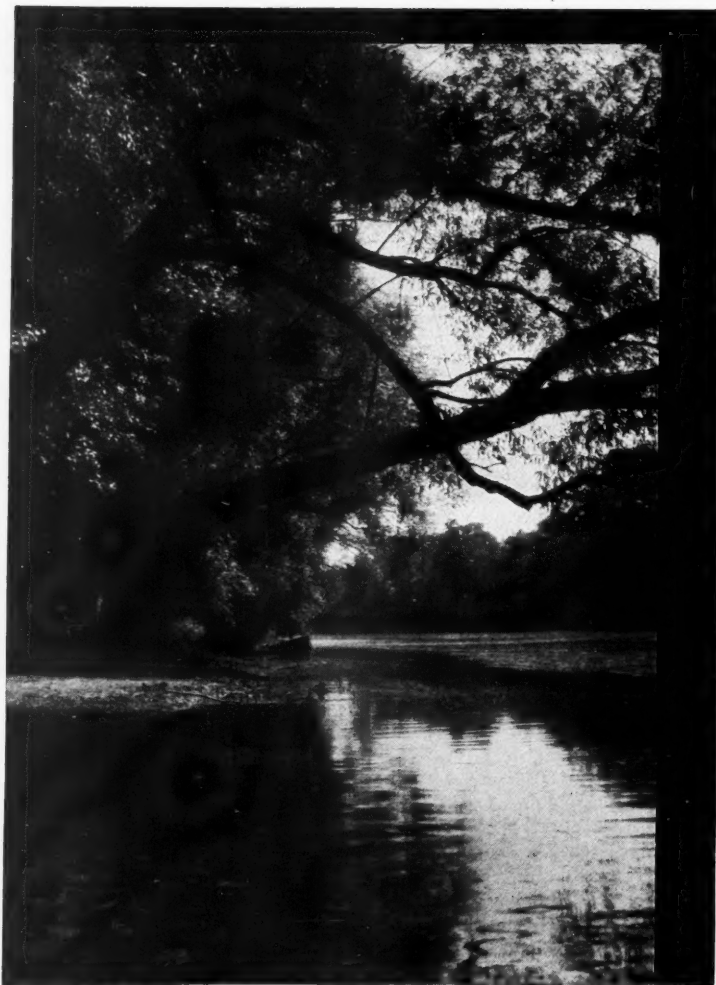
Send for Yours Today.

The **Western States**  
Envelope Co.

West Pierce St.  
at 16th Street  
Viaduct  
MILWAUKEE  
WISCONSIN

# D R O W S Y   W A T E R S

- Pack your old fishing kit with a sheaf of paper samples: autumn tints, like purple haze – surfaces mellow and rich. Go down to the place that's drowsed along all summer like a sleepy pond.
- There's big business in those waters – waiting for the world to quit singing the blues.
- Good paper is like a juicy bait. A sample that "sings", a dummy craftily planned – take them along to drowsy waters.
- They bring many a plump printing order to the surface.



**BRADNER SMITH & CO. PAPER MERCHANTS**

**333 South Desplaines Street • CHICAGO • Telephone Monroe 7370**





# ACCEPTANCE

Just as a doctor's medical knowledge is accepted for protection, so, too, is Howard Ledger accepted by hundreds of business men throughout the country. Such complete acceptance is based on its smooth uniform surface, adaptability to ink and its unusual toughness — the most important features in a good ledger paper. Howard Ledger looks well after months of constant usage. Its ability to withstand the test of time makes it ideal for the protection of your valuable records. For permanence specify Howard Ledger. Write — NOW — for full sheet samples of White and Buff Howard Ledger.

THE HOWARD PAPER CO., URBANA, OHIO  
*Compare It! Tear It! Test It! And You Will Specify It!*  
 HOWARD BOND  
 HOWARD LAID BOND  
 HOWARD WRITING  
 HOWARD LEDGER  
 HOWARD POSTING LEDGER  
 HOWARD MIMEOGRAPH  
 LINEN, RIPPLE, & CRASH FINISH  
 13 lb. for Air Mail  
 FIFTEEN COLORS AND WHITE—FIVE FINISHES  
 COMPLETE RULING AND PLATING DEPARTMENTS

# HOWARD LEDGER

WATERMARKED

*The* NATION'S BUSINESS PAPER

Eastern Sales Office:  
 Court Square Building  
 No. 2 Lafayette Street  
 NEW YORK



Western Sales Office:  
 Otis Building  
 10 So. La Salle Street  
 CHICAGO

Please Mention THE INLAND PRINTER When Writing to Advertisers.

## "When I Sell Buckeye Cover There Are No 'Comebacks'"

The leading salesman of one of the largest paper distributors lately visited our mills for the first time.

"I am certainly glad to see this mill and to meet your people," he said. "For a good many years I have been selling Buckeye Cover. Now I better understand why Buckeye Cover is what it is. Buckeye Cover is the most satisfactory paper I ever handled. When I sell an order I know there will be no comebacks."

Customer satisfaction through a long period of years explains the unchallenged leadership of Buckeye Cover.

This paper is as free from variation as is possible in manufacture. Whatever change has taken place in the character of the stock from year to year and decade to decade has been for the better. For example:

- (a) Improved equipment and processing has now enabled us to make Buckeye Cover so nearly uniform on the two sides that our own workers have to look twice to detect the difference of impression left by wires and felts. AND THIS HAS BEEN DONE WITHOUT SACRIFICING THE INTEREST OF THE ANTIQUE FINISH.
- (b) The range of colors is now complete, from white to black, with intermediates varying from brilliant orange to neutral gray. Any color requirement can be met with Buckeye Cover.
- (c) Strength and endurance which make Buckeye Cover the world's best embossing paper and insure protection and long life to your advertising productions are steadfastly maintained.



### THE BECKETT PAPER CO.

*Makers of Good Paper in Hamilton, Ohio, Since 1848*



# VALIANT BOND

Valiant Bond combines the charm and fine craftsmanship of the old with the impressiveness and utility of the new. Rigid uniformity and honest values give it the enviable quality of the old paper makers.

It has the snap and crackle,—the strength and clean cut texture demanded by particular executives and professional men. It is stocked by the following jobbers in a light cockle finish, in white and in colors. Ask your jobber for our latest sample book of this fine bond.

GILBERT PAPER COMPANY, *Menasha, Wis.*

## DISTRIBUTORS

ALEXANDRIA, LA., Louisiana Paper Co.  
 ATLANTA, GA., Knight Bros. Paper Co.  
 BATON ROUGE, LA., Louisiana Paper Co.  
 BATTLE CREEK, MICH., Cortright Paper Co.  
 CHICAGO, ILL., Moser Paper Company.  
 DENVER, COLO., Carter, Rice & Carpenter Paper Co.  
 DETROIT, MICH., Beecher, Peck & Lewis.  
 HARTFORD, CONN., Green, Low & Dodge, Inc.  
 INDIANAPOLIS, IND., Lesh Paper Co.  
 JACKSON, MICH., Crown Paper Company.  
 JACKSONVILLE, FLA., Knight Bros. Paper Co.  
 MIAMI, FLA., Knight Bros. Paper Co.  
 MILWAUKEE, WIS., Allman, Christiansen Paper Co.  
 MINNEAPOLIS, MINN., The Paper Supply Co., Inc.  
 MONROE, LA., Louisiana Paper Co.  
 NEW YORK, N. Y., Bishop Paper Co., Inc.  
 NEW YORK, N. Y., Green, Low & Dolge, Inc.  
 OMAHA, NEB., Field-Hamilton-Smith Paper Co.  
 OSHKOSH, WIS., Oshkosh Paper Company.  
 PHILADELPHIA, PA., A. Hartung & Company.  
 PORTLAND, ORE., Blake, Moffitt & Towne.  
 PUEBLO, COLO., Colorado Paper Co.  
 RICHMOND, VA., Virginia Paper Co.  
 SEATTLE, WASH., Carter, Rice & Company.  
 ST. LOUIS, MO., Shaughnessy-Kniep-Hawe Paper Co.  
 ST. PAUL, MINN., Inter-City Paper Co.  
 TAMPA, FLA., Knight Bros. Paper Co.  
 TEXARKANA, ARK., Louisiana Paper Co.  
 WASHINGTON, D. C., Virginia Paper Co.  
 EXPORT—Walker, Goulard, Plehn Co., 450 Pearl St., New York City.





# KVP BOND IS WATERMARKED

be  
sure

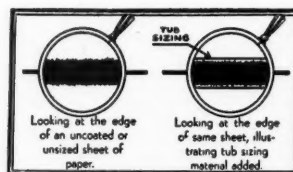
THE achievement of unusual features of quality at so low a price has made us proud to place on each sheet the name, KVP.

This is your guarantee against substitution -- your guarantee of receiving the most amazing value in paper.

The new KVP Bond was developed to meet the needs of modern business. It brings you a paper Tub Sized. A paper with a perfect printing surface -- that erases without roughing -- that will not deteriorate through age -- that will not stretch -- that lies flat for perfect color register and will not curl or wave along the edges.

And the new KVP Bond is made in white and nine bright, permanent colors to meet every need. Today ask your paper merchant for samples or write direct to us.

**KALAMAZOO**  
**Vegetable Parchment Co.**  
KALAMAZOO - - MICHIGAN

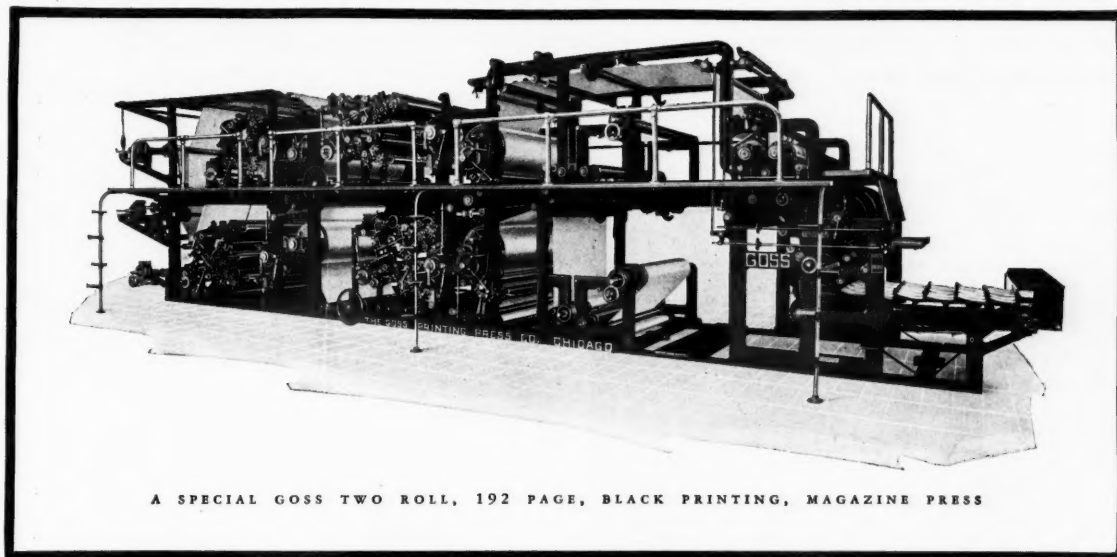


## THE NEW KVP BOND

TUB SIZED AND WATERMARKED

A MODERN PAPER FOR MODERN BUSINESS

..... IT ISN'T WHAT WE THINK NOR WHAT  
WE SAY THAT ESTABLISHES THE GOOD REPUTATION OF GOSS PRINTING  
PRESSES BUT IT IS WHAT OTHERS THINK .....



## If Your Competitor Owns a GOSS Rotary— There's Just One Way to Meet His Competition

**I**F YOUR competitor owns a GOSS Special Rotary; if you do not; if he persistently gets the choice accounts; if you do not; if he quotes lower prices and prospers; and you do not;—*go get one of your own.* Meet fire *with* fire. Quote lower prices in competition and get the business and prosper with a GOSS Special Rotary. If competition owns a GOSS Rotary—there's just one way to meet it: *Go get one of your own.* It will print 15% to 25% faster than any other press. It will print half tone and color, beautifully, at high speed. It will cost less to own, less to operate. It will enable you to get the better contracts, and hold them, and prosper. Ask for the proof.

THE · GOSS · PRINTING · PRESS · COMPANY

*Main Office and Factories:* CHICAGO, ILLINOIS

NEW YORK OFFICE: 220 EAST FORTY-SECOND ST. · SAN FRANCISCO OFFICE: 707 CALL BUILDING  
THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. · · · LONDON

# GOSS

*Please Mention The Inland Printer When Writing to Advertisers.*

# Sales Stimulant

Molloy  
Made  
Covers



Assure Your Sales Literature a Satisfactory Introduction to Your Prospects—

Assure the Continued Good Standing of Your Catalog in the Recipient's Favor—

Molloy Covers Can Always Look Fresh and Inviting Because Dirt and Grease Can Be Washed Off—

They Have a Permanent, Not a One-time, Sales Value—They Keep Your Books Longer in Service.

If YOUR Sales Literature Deserves the Prestige that Only Such Covers Can Give—If You Need an Unusual Sales Stimulant—Then Send for Sample Cover.

Commercial  
Covers for  
Every Purpose

## The David J. Molloy Co.

2859 North Western Avenue  
Chicago, Illinois



New York Address:  
52 Vanderbilt Ave.



# Foundations of Hammermill Quality

## NEW STRONG FIBRE

WHEN HAMMERMILL was founded over thirty years ago it introduced to the American paper trade a new source of virgin fibre for paper making. Refinements in the process have gone on constantly. Today all Hammermill papers are made of pulp that is exceptionally high in quality because it is produced in the Hammermill plant, of selected raw materials, to Hammermill standards.

IF YOU ARE INTERESTED IN PAPER MANUFACTURE, SEND FOR THE BOOKLET "HOW HAMMERMILL BOND IS MADE."

## SCIENTIFIC METHODS

NEARLY ALL PAPER MILLS are today equipped with testing machines for checking the usually-measured characteristics of paper. No other mill has gone so far as Hammermill in maintaining an independent staff of research chemists with the finest possible equipment at their command. To make the product continually better and to maintain it at those new and advanced standards of quality is the work of the Hammermill Laboratories.

PAPER TESTING IS EXPLAINED AND ILLUSTRATED IN "SAFEGUARDING UNIFORMITY." FREE TO BUSINESS MEN.

## UNIFORMITY

VISITORS AT HAMMERMILL are amazed at the effort made to keep variations in the paper within the narrowest possible manufacturing limits. Hammermill papers have properly earned their reputation for maintaining uniformity.

WHEN TRAVELING THROUGH ERIE ON BUSINESS OR PLEASURE, YOU WILL BE WELCOMED AT THE HAMMERMILL PLANT.

## PROPER PRICES

THE HIGH QUALITY of Hammermill papers is the first consideration of the Hammermill Paper Company. Yet large scale production permits operating economies that keep Hammermill papers in the moderate priced field. It is the purpose of the Hammermill Paper Company to make Hammermill papers the best dollar-for-dollar buy in the paper market.

SAMPLE BOOKS OF BOND, LEDGER, COVER, SAFETY, WRITING OR MIMEOGRAPH, FREE. ASK ON YOUR BUSINESS LETTERHEAD.

**Hammermill Paper Company, Erie, Pennsylvania**

**we found that . . .**

**FOUR**  
**could be**  
**IMPROVED**



—and you should see them now!—the bluish white, higher-finished Canfold; the stronger and more brilliant M. C. Folding; the high-finished Esopus; and the new Zena, publisher's special.

Subject to our new system of control, our other Cantine Papers were pronounced "impossible of further improvement within their respective classifications." This by a committee of experts whom we had engaged to look us over.

We're told—and we believe—that every Cantine Paper now gives top value in its class. Specify Cantine's and make sure of satisfaction with any printing job.

Samples free through any Cantine Distributor or direct from the mill.

**THE MARTIN CANTINE COMPANY**

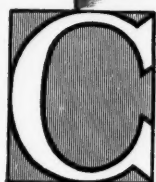
*Specialists in paper-coating since 1888* Dept. 354  
New York Office, 501 Fifth Avenue — Mills at Saugerties, New York

*new values*

***Cantine's***

**COATED  
PAPERS**

ASHOKAN • CANFOLD • VELVETONE • ESOPUS • WATERTONE • HI-ARTS  
LITHO • M.C.FOLDING • DUO-BOND • COLORFOLD • NIAGARA • ZENA



ANDLELIGHT—that dim stage so charitable to make-believe and phantasy. The old proverb says “Choose neither women nor linen by candlelight” . . . What about bond papers? Have you ever been sure of them? You can be, even at popular price. Caslon Bond, watermarked, twelve colors and white, offers known value. *But check that statement.* A new portfolio, “The Chart of Bond Paper Value,” throws the clear light of day on bond value. It removes the veil—and printers are finding out the facts. Already this book has caused much comment. You need a copy. It’s free. Merely send the coupon.

*To Dept. 702: I want the new portfolio:*

Name \_\_\_\_\_ Company \_\_\_\_\_ Address \_\_\_\_\_



THE MUNISING PAPER COMPANY, MUNISING, MICHIGAN  
*Manufacturers of* ~ CASLON BOND ~

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Memo

A.M. -

Use attached letter  
from President Keller  
in our September  
advertising as his  
invitation to all  
printers to attend  
the Convention.

J.J.D.  
8/17/30.



G. FREDERICK KALKHOFF, TREASURER  
JOHN J. DEVINY, SECRETARY

## TYPOTHETAE OF AMERICA

INTERNATIONAL ASSOCIATION OF MASTER PRINTERS

707 TOWER BUILDING, 14th and K Streets N.W.  
WASHINGTON, D. C.

August 15, 1930

John J. Deviny, Secretary  
United Typothetae of America  
Tower Building  
Washington, D. C.

Dear John:

Too many printing plant organizations, in my opinion, are lopsided. We have better production men than we have managers or salesmen. Today, the printer who would succeed must turn his most serious attention to better management.

Our Convention October 14th to 17th in Boston at the Hotel Statler will concentrate on present problems of Production, Selling, and Finance and Accounting, under the general subject of Management. For that reason I believe it would be particularly timely to extend a warm invitation through the trade papers and our Typothetae Bulletin to any printer in the United States, Canada, or Mexico, who wishes to study and discuss with us those problems.

Stress the thought that more can be learned of profit to the individual proprietor and manager from associating with printers than any other way.

With best regards, I am

Meet with the Leaders of The Graphic Arts--

U. T. A. Convention, October 14-17, 1930

Hotel Statler, Boston

**Make Your Reservation Now!**

Yours truly,

George R. Keller, President

*Printing - The Mother of Progress*



**Crossing the Business "Alps."** Hannibal might easily have stopped when he reached the Alps—and turned back empty handed. Undaunted by their challenging barriers he crossed them and pressed on to the very gates of Rome.

There's a way over the Alps of sales resistance—and CHIEFTAIN bond will help you find it. A well thought out campaign, making intelligent use of its sixteen compelling colors, will carry you over the obstacles of doubt and valleys of business depression—and find an opening to your market.

Send for samples that show how you can adapt the color range of Chieftain to your product and message.

Be sure to note the crisp, raggy texture, and economical price of this Chieftain among business-getting papers. It will speak for itself in the pressroom.

# Chieftain Bond

*{ Use envelopes to match your stationery }*

## DISTRIBUTORS

ALBANY, N. Y. .... Potter-Taylor Paper Corp'n  
BALTIMORE, MD. .... Barton, Duer & Koch Paper Co.  
BOISE, IDAHO. .... Blake, Moffitt & Towne  
BOSTON, MASS. .... Carter, Rice & Co., Corp'n  
BUFFALO, N. Y. .... Holland Paper Co.  
BUTTE, MONT. .... Ward-Thompson Paper Co.  
CHICAGO, ILL. .... Parker, Thomas & Tucker Paper Co.  
CINCINNATI, OHIO. .... Standard Paper Co.  
CLEVELAND, OHIO. .... Petrequin Paper Co.  
COLUMBIA, S. C. .... Epes-Fitzgerald Paper Co.  
DALLAS, TEXAS. .... E. C. Palmer & Co., Ltd.  
DENVER, COLO. .... The Carter, Rice & Carpenter Paper Co.  
DES MOINES, IOWA. .... Carpenter Paper Company of Iowa  
DETROIT, MICH. .... Whitaker Paper Co.  
DULUTH, MINN. .... John Boshart Paper Co.  
FRESNO, CALIF. .... Blake, Moffitt & Towne  
HOUSTON, TEXAS. .... E. C. Palmer & Co., Ltd.  
INDIANAPOLIS, IND. .... Century Paper Co.  
JACKSON, TENN. .... Martins-Currie Paper Co.  
KANSAS CITY, MO. .... Kansas City Paper House  
LANSING, MICH. .... Weissinger Paper Co.  
LONG BEACH, CALIF. .... Blake, Moffitt & Towne  
LOS ANGELES, CALIF. .... Blake, Moffitt & Towne  
LOUISVILLE, KY. .... Southeastern Paper Co.  
MEDFORD, ORE. .... Blake, Moffitt & Towne  
MILWAUKEE, WIS. .... The E. A. Bouer Co.  
MINNEAPOLIS, MINN. .... Minneapolis Paper Co.  
NEW ORLEANS, LA. .... E. C. Palmer & Co., Ltd.  
NEW YORK CITY. .... F. W. Anderson & Co.  
OAKLAND, CALIF. .... Blake, Moffitt & Towne  
OKLAHOMA CITY, OKLA. .... Kansas City Paper House  
OMAHA, NEBR. .... Field-Hamilton-Smith Paper Co.

PHILADELPHIA, PA. .... D. L. Ward Co.  
PHOENIX, ARIZ. .... Blake, Moffitt & Towne  
PITTSBURGH, PA. .... Brubaker Paper Co.  
PORTLAND, ORE. .... Blake, Moffitt & Towne  
PROVIDENCE, R. I. .... Paddock Paper Co.  
PUEBLO, COLO. .... Colorado Paper Co.  
RALEIGH, N. C. .... Epes-Fitzgerald Paper Co.  
RICHMOND, VA. .... Epes-Fitzgerald Paper Co.  
SACRAMENTO, CALIF. .... Blake, Moffitt & Towne  
SALEM, OREGON. .... Blake, Moffitt & Towne  
SAN DIEGO, CALIF. .... Blake, Moffitt & Towne  
SAN FRANCISCO, CALIF. .... Blake, Moffitt & Towne  
SAN JOSE, CALIF. .... Blake, Moffitt & Towne  
SANTA ROSA, CALIF. .... Blake, Moffitt & Towne  
ST. LOUIS, MO. .... Acme Paper Co.  
ST. PAUL, MINN. .... E. J. Stilwell Paper Co.  
SEATTLE, WASH. .... Blake, Moffitt & Towne  
SPOKANE, WASH. .... Spokane Paper & Stationery Co.  
SPRINGFIELD, MO. .... Springfield Paper Co.  
TACOMA, WASH. .... Tacoma Paper & Stationery Co.  
TAMPA, FLA. .... E. C. Palmer & Co., Ltd.  
TOLEDO, OHIO. .... Ohio & Michigan Paper Co.  
TUCSON, ARIZ. .... Blake, Moffitt & Towne  
WASHINGTON, D. C. .... Barton, Duer & Koch Paper Co.  
WICHITA, KANSAS. .... Kansas City Paper House  
WILKES-BARRE, PA. .... H. A. Whiteman & Co.  
WORCESTER, MASS. .... Charles A. Esty Paper Co.  
..... Division of Carter, Rice & Co., Corp'n

## EXPORT

NEW YORK CITY. .... American Paper Exports, Inc.  
NEW YORK CITY. .... Parsons & Whittemore, Inc.

## ENVELOPES

WAUKEGAN, ILL., National Envelope Co., Div., United States Envelope Co.

WORCESTER, MASS., Logan, Swift & Brigham Envelope Co., Div., United States Envelope Co.


*"Note the Tear and Wear as well as the Test"*

# NEENAH

## PAPER COMPANY

*Neenah, Wisconsin*

OLD COUNCIL TREE BOND  
SUCCESS BOND  
CHIEFTAIN BOND  
NEENAH BOND

Check the  Names

GLACIER BOND  
STONEWALL LEDGER  
RESOLUTE LEDGER  
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes



Please Mention THE INLAND PRINTER When Writing to Advertisers.



*As Correct*  
AS THE COURTLY FLOURISH  
OF A CAVALIER

WHEN armed and mounted couriers rode the medieval mail routes, prompt attention was assured with a "Message from His Majesty, Sir." Today the mail plane flies on and the letter must speak for itself, with the help only of its envelope.



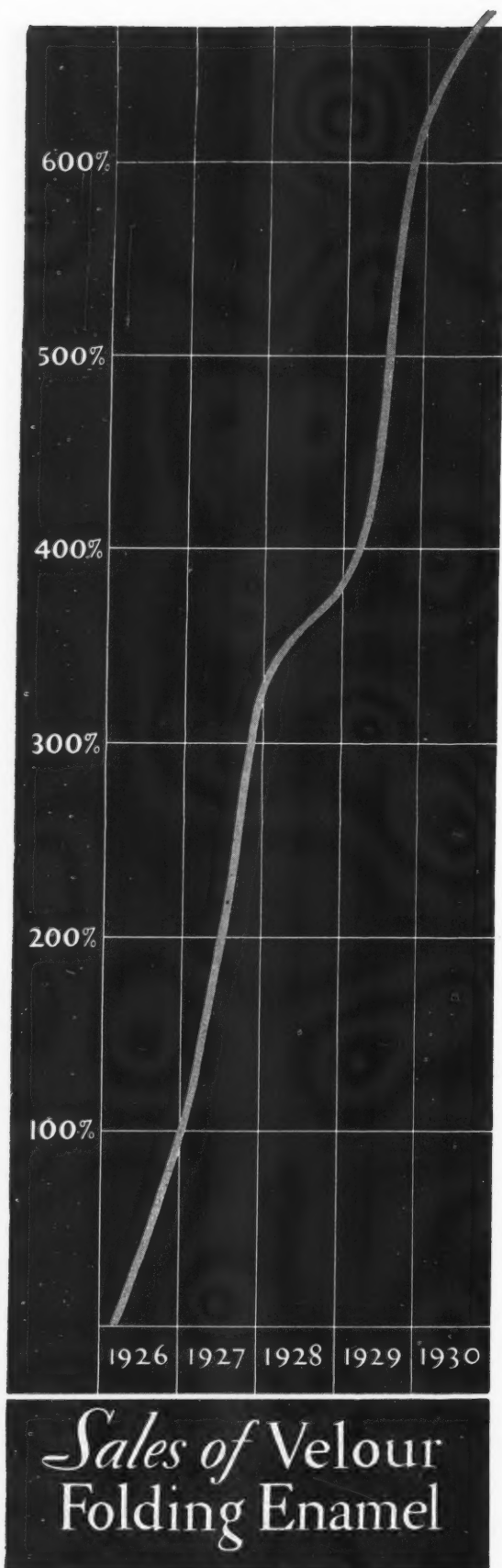
*Correct Bond* lets it speak quickly and forcefully—but with a quiet dignity that says volumes for the man or the firm it came from. The very qualities which make it appeal so readily to buyers of printing also make *Correct Bond* command immediate attention and respect for business letters. It prints and lithographs, or takes offset and engraving, with equal ease and cleanness of impression. Yet, despite its clear brilliant white color, crispness and quality “feel,” *Correct Bond* is moderately priced. It’s a rag content bond, the culmination of three decades and a half of rag paper making experience, enhanced by all new, modern mill equipment. Made better and more economical with each passing year, it has won recognition throughout the printing crafts as . . .

“The Letterhead Paper”



*Correct Bond*  
**The LETTERHEAD PAPER**

**THE AETNA PAPER COMPANY**  
*Dayton, Ohio*



## Does America *Like Velour* Folding Enamel?

Note the big swing to VELOUR Folding Enamel. VELOUR is winning an amazing preference from America's users of paper. Tonnage figures for 1926, the year of its introduction, far exceeded expectations. In four short years since then, tonnage has doubled, tripled, quadrupled until today production is almost *seven times* greater—to take care of the ever increasing number of printers and advertisers who are swinging to this remarkable paper.

VELOUR is a rag-base folding enamel—developed for modern needs by the originators of folding coated paper. It makes possible a new standard of printing results on fine jobs where paper cost is a factor.

If you haven't tried it—do so. Tell us the sheet size and basis weight of enamel stock you are using on your next job and we will send, without charge, a generous supply of VELOUR that you can run along with your job for comparison. We'll stake everything on this test. You be the judge.

ALLIED PAPER MILLS, Kalamazoo, Mich.

New York Office and Warehouse: ALLIED PAPER MILLS, INC., J. W. Quimby, Vice-Pres., 471 Eleventh Avenue, New York City, New York.

New England Representative: J. A. ANDREW, 10 High St., Boston, Mass.

Western Representative: R. C. BISHOP, 461 Market Street, Sheldon Building, San Francisco, California.

# ALLIED



# PAPERS



# Give your customers PRICE plus PERFORMANCE



with an **ALL PURPOSE** *Bond Paper*

An outstanding "all-purpose" bond paper like Hollingsworth Basic Bond gives you a strong competitive advantage in soliciting business. Hollingsworth Basic is a moderate priced sheet—with the quality advantages of much higher priced papers. It has the dignity and appearance needed for letterheads—with the economy features necessary for sales letters and office forms.

Recommend Hollingsworth Basic to your customers as the *all-round* paper for *every* business use—it gives them lower original paper cost and larger, more economical paper purchases. For you it means larger unit orders and *extra* business—because you offer extra quality without additional cost.

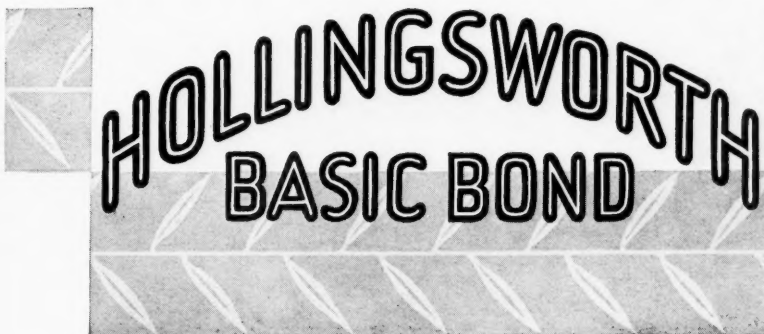
Hollingsworth Basic is nationally advertised in Time, Printers' Ink and other magazines. It is sold by leading paper merchants from coast to coast.

## HOLLINGSWORTH & WHITNEY COMPANY

Paper Manufacturers Plant Production — 300 Tons per day  
New York BOSTON Chicago  
299 Broadway 111 W. Washington St.

\*A Portfolio to  
help you  
sell your customers

This useful portfolio contains complete samples of Hollingsworth Basic Bond—in all weights and colors. It contains also printed material like that pictured above—showing how satisfactorily Hollingsworth Basic Bond performs for every business use—letterheads—forms—memos—records, etc. Send the coupon below for a copy to use in selling your customers.



Mail this  Coupon

Name \_\_\_\_\_

Address \_\_\_\_\_

HOLLINGSWORTH & WHITNEY COMPANY  
Dept. 6 140 Federal Street, Boston



# MANAGEMENT BOND

## A HAMMERMILL PRODUCT

THIS low priced paper was created by Hammermill to eliminate printing production difficulties generally associated with cheap, unsatisfactory, unwatermarked bond papers. In the few months that it has been on the market, Management Bond has been tested, proved, and accepted by printers and printing buyers alike because:

- It is low in price
- It provides an extensive range of sizes, weights and colors
- It is made to definite standards
- It is immediately available from Hammermill Agents
- It runs "right" on any printing equipment
- It gives uniform satisfaction in use
- Its watermark is an assurance of value

Printers can confidently recommend Management Bond to those printing buyers who have low price as a major thought. By supplying this paper of *known* value even in less important jobs, rewards will come in increased prestige, and in the elimination of production troubles commonly resulting from cheaper papers.

*Ask your Hammermill Agent for samples and mailing enclosures that will help you sell printing jobs on Management Bond, or write on your business letterhead to the Hammermill Paper Company, Erie, Pennsylvania.*



## Get your customer to use this CHART

*It helps make money for you  
... saves money for him...  
and how it smooths out your  
production troubles!*

**Y**OU know what little real difference a slight variation in size makes in a booklet's appearance.

If only all buyers of printing realized this! But too many of them do not—and those are just the ones who specify arbitrary sizes without consulting you beforehand.

Yet most of these men could save themselves real money by using care in planning their mailing piece sizes. They'd make your job more profitable, too—and save you most of the production troubles that odd-size jobs always entail.

But you must give these customers an easy means of doing it—something they can keep at their elbow and remember to use.

The new Warren Chart of Mailing Piece Sizes is just what you want. It carries actual-size diagrams of mailing pieces to meet all practical needs. There are envelope samples, too . . . in sizes to fit each mailing piece . . . and specially designed to fit mailing machines.

This Chart is a handy size—only 11" x 17". Your customer can keep it right under the glass on his desk. When he is planning a booklet or folder, he can study the Chart—then he'll have an accurate idea of size before he calls you in to discuss the job.

Best of all, any size he selects is bound to be

standard. It will cut without waste from standard sheet sizes. It will fit Warren's Booklet Envelopes.

Those sheets and envelopes are on hand at the paper merchant's. You'll waste no time and money on getting special stock . . . or on special production. You can give your whole time to doing a fine printing job—and you'll make your full profit on it!

Any paper merchant handling Warren's Standard Printing Papers can supply you with as many of these Charts as you want. Give one to each customer. Show him how easy it is to use. Explain how standard mailing

sizes save him money . . . how the difference in booklets is not in size, but in the quality of the printing that goes on them.



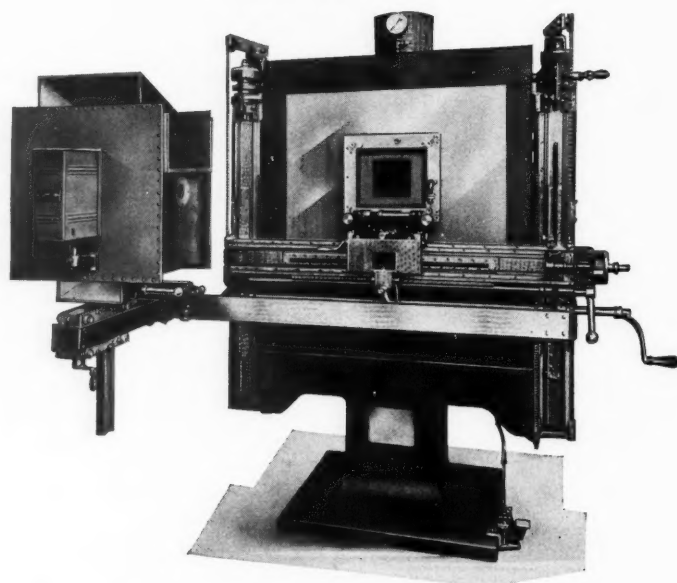
**S. D. WARREN COMPANY, 101 Milk Street, Boston, Massachusetts**

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

*At Last!*

**A COMPLETE PLATE MAKING EQUIPMENT  
ECONOMICALLY UNITED  
THE ECONOGROUP AND AUXILIARIES**

**"4 in 1"**



- 1—Photo-Composing**—For making press plates for offset and typographic presses. These machines are equipped with exclusive features producing contact group negatives upon thick or thin glass and for photocomposing prints on thin or thick metal plates, using vacuum pressure.
- 2—Camera**—Doing all the work of any commercial process camera including step and repeat or group negatives.
- 3—Projecting Machine**—Projects enlargement direct to fast sensitized surfaces without the use of condensers.
- 4—Layout Machine**—For squaring, ruling and scribing to accurate dimensions on copy and negatives.

**HUEBNER-BLEISTEIN PATENTS COMPANY**

*Home Office and Factory*

**344 VULCAN STREET, BUFFALO, N. Y.**

*Demonstration and Sales Offices*

**NEW YORK**  
Printarts Building  
228 East 45th St.

**CHICAGO**  
Standard Oil Building  
910 So. Michigan Blvd.



# Butler's Ambassador Lines



## *The Modern Diplomats of Business*

When an emissary is sent to a diplomatic post where reliability and dignity are required, he is given the title "Ambassador."

When Butler develops a paper and names it "Ambassador," that paper has been carefully tested, proven to be an exceptional value and capable of presenting a printed message in a dignified manner.

Ambassador Enamel, for instance, is noted for its ability to portray color and texture with life-

like fidelity, while Ambassador English Finish adds persuasiveness to the message it carries.

Equally fitted to create the precise effects desired upon the particular clientele it is designed to reach, are Ambassador Super, Ambassador Offset Book and Ambassador Bristol.

The Butler distributors listed below can supply not only the Ambassador lines, but a wide variety of printing papers that fulfill every printing requirement.

 **Butler**  
**Paper**

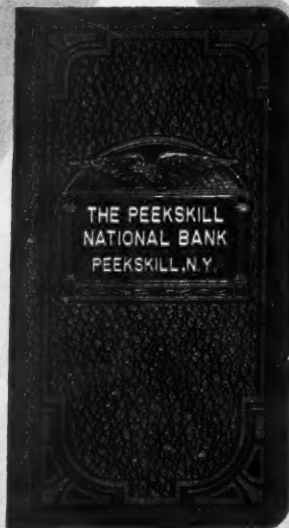
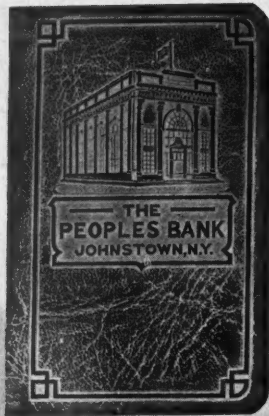
BUFFALO—Butler Paper Corporation—  
Mill Sales Division  
CHICAGO—J. W. Butler Paper Company  
DALLAS—Southwestern Paper Company of Dallas  
DENVER—Butler Paper Company  
DETROIT—Butler Paper Company  
DULUTH—McClellan Paper Company  
FORT WORTH—Southwestern Paper Co. of  
Fort Worth

FRESNO—Pacific Coast Paper Company  
GRAND RAPIDS—Central Michigan Paper Co.  
HONOLULU—Patten Company, Ltd.  
HOUSTON—Southwestern Paper Co. of Houston  
KANSAS CITY—Missouri-Interstate Paper Co.  
LOS ANGELES—Sierra Paper Company  
MILWAUKEE—Standard Paper Company  
MINNEAPOLIS—McClellan Paper Company  
NEW YORK—Butler American Paper Company

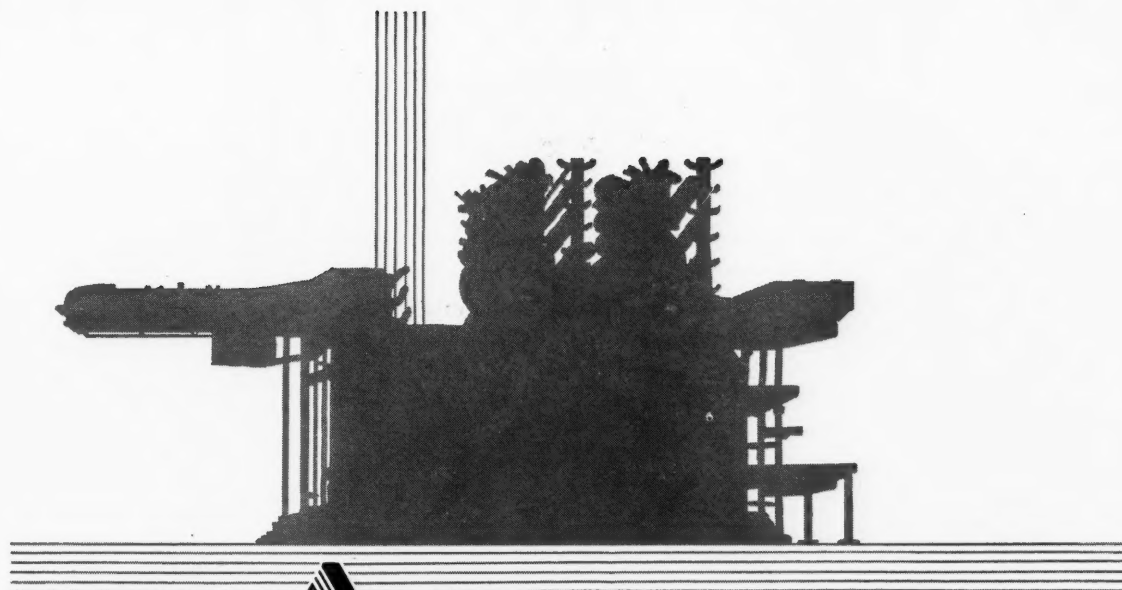
NEW YORK—Blake-Butler Paper Co., Inc.  
OAKLAND—Pacific Coast Paper Company  
PEORIA—J. W. Butler Company  
SACRAMENTO—Pacific Coast Paper Company  
ST. LOUIS—Mississippi Valley Paper Company  
ST. PAUL—McClellan Paper Company  
SAN DIEGO—Sierra Paper Company  
SAN FRANCISCO—Pacific Coast Paper Company  
TULSA—Missouri-Interstate Paper Company

Please Mention THE INLAND PRINTER When Writing to Advertisers.

DISTINGUISHED EXAMPLE OF FINE  
WORKMANSHIP ON A FOUNDATION OF  
KERATOL, BY THE HUNTINGDON BANK  
BOOK COMPANY, OF HUNTINGDON, PA.



THE KERATOL COMPANY  
310 Keratol Street  
NEWARK, NEW JERSEY



## AND NOW RIPPLE·LINEN·HAND MADE AND CRASH OFFSET FOR EVEN THE LARGEST PRESSES

There has been a trend on the part of many lithographers and printers to beautify their work, but they have found themselves handicapped in that they can reach only a certain climax. As a result there has been a great demand recently for special finishes in Offset Papers, such as Ripple, Linen, Hand Made and Crash. It has been found these finishes add greatly to the beauty of any offset or printed pieces.

In view of this tendency, the announcement that Maxwell has installed the largest plater obtainable to make these special finishes in sizes large enough for even the biggest offset presses, will prove of more than passing interest.

Colors—brilliant blue-white, india, cream, blue. Machine finishes—wove, text, laid. Plated finishes—ripple, linen, hand made and crash.

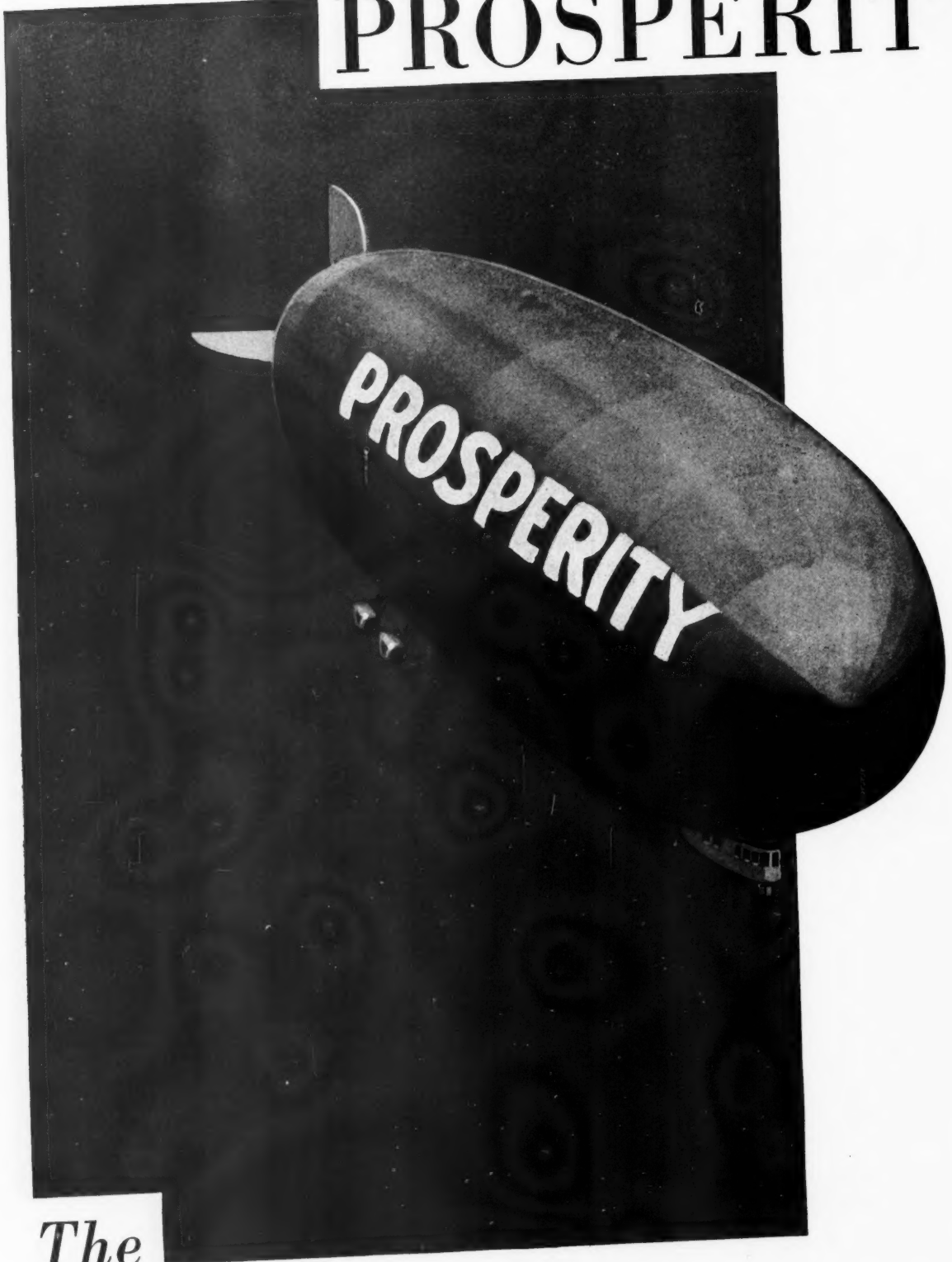
See nearest Maxwell distributor or write the mill for sample book.

**THE MAXWELL PAPER COMPANY  
FRANKLIN · WARREN COUNTY · OHIO**





# PROSPERITY



*The*

# SABIN ROBBINS

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# Y Is On the Way . . .

## How Soon It Lands in Your Own Back Yard Is *Up to You*

A LOT has been written and said about a business slump. But you never would think such a condition existed in the printing business, judging by the large amount of paper we have been selling. We've been busy — mighty busy — a pretty good sign that printers using our papers have been busy, too.

Take advantage of Sabin Robbins' offerings and get your share of this prosperity, which is on the way if you'll only make a place for it to land. The paper we sell is sold at a price at least one-third less than standard, and in many cases 50% less. Thus, our customers are given an advantage which enables them to land many orders that otherwise would be lost.

75% of the paper we sell is perfect, and qualified to take the highest quality printing. This paper is turned over to us by the mill because it has been overrun, is a trifle off color, size, weight, or some other minor variance which does not meet strict mill specifications.

The seconds that we sell are carefully reassorted and are guaranteed to do work which does not require extraordinarily good paper.

Every shipment is carefully inspected before it leaves our warehouse, and is guaranteed. (See our standing offer.)

Surprising profits are being made right now by printers all over the country who have learned the advantages of Sabin

Robbins papers. Seldom is there a requirement which cannot be filled from our huge stocks. Inspect the samples mailed each week. If you are not receiving them, let us know and we'll be glad to put you on our mailing list.

### *Our Standing Offer*

Place an order for SABIN ROBBINS papers. Make every test you wish (other than actually printing more than the generous supply of Test Samples). If you are not completely satisfied in every way — at the price you pay — ship it back. WE WILL PAY THE FREIGHT BOTH WAYS. No written guarantee could be stronger than such an offer.

### ANNOUNCEMENT

#### Chicago Bargain Paper House

Now a division of

#### The Sabin Robbins Paper Co.

The Chicago Bargain Paper House, long known to a vast number of customers, is now a unit of the Sabin Robbins Paper Company. Its territory will continue to be served by the same management and sales force, with the additional service of larger stocks afforded by this great consolidation.



Are  
You  
Getting Your  
Weekly Samples?

Samples of SABIN ROBBINS paper mill jobs are mailed every week. If you are not getting yours, just drop us a line and we'll see that you do.

*Large Stock of Book, Sulphite Bonds, Card-Boards,  
Enamels, Ledgers, Now on Hand at Low Prices*

**THE SABIN ROBBINS PAPER CO., CINCINNATI**

ESTABLISHED 1884

**\$1,500,000.00 Paper Stock Distributed Through:**

Cincinnati • Detroit • Chicago • Cleveland • Pittsburgh • Philadelphia • St. Louis and Los Angeles Divisions  
(Standard Brands Carried in Detroit and Cleveland)

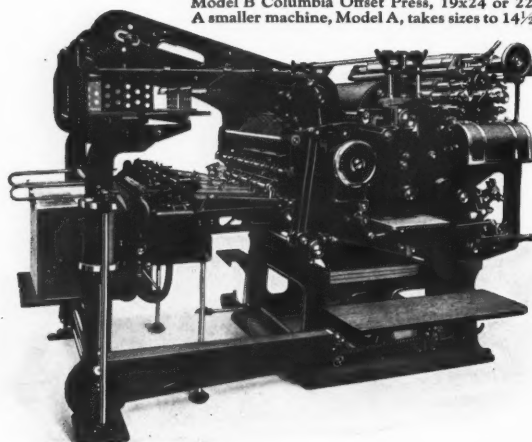
# S PAPER COMPANY

*Please Mention THE INLAND PRINTER When Writing to Advertisers.*

# COLUMBIA Offset Press for Letter-press Printers

**A New and Dependable  
Method of Stimulating  
Business . . . . .**

Model B Columbia Offset Press, 19x24 or 22x34.  
A smaller machine, Model A, takes sizes to 14½x20.



OFFSET PRINTING is easy to sell. It offers beautiful effects which cannot be obtained by letter-press. It enables you to give your customers something they want—something which they cannot get from your competitors. . . . The Columbia Offset Press is a one-man machine. It is easy to operate, simple in construction, and economical. You can depend on this machine for the finest grade of offset printing. . . . The first cost is well within the reach of the average printer. Operating costs, for many forms of every-day work, as well as for distinctive booklets, folders, etc., are substantially less than for letter-press printing. Plates can be purchased at reasonable prices in all principal cities. There is little or no makeready. Fine half-tone work can be produced on inexpensive papers, and operating speeds are very high. . . . Hundreds of Columbia Presses are now in successful use throughout the world. Complete information, by mail, on request. Also, on request, details concerning the Improved Columbia Bronzer—another modern profit-earner.

COLUMBIA PRINTING MACHINERY CORPORATION  
100 BEEKMAN STREET, NEW YORK

## You Save About 35% by Buying This Semi-Steel Concentrated Large Letter Cabinet!

THIS Thompson Cabinet, No. 12008-S, is a real necessity and a profitable investment for the plant requiring fonts which cannot be put in full-size cases.

The extra-strong cases, 22 in number, have 3-ply water-proof bottoms. Each case is equipped with rollers on steel runs, which permit a case with 75 lbs. or more of type to be pulled out easily by one hand.

The extra-deep body allows any case to be pulled out to expose contents and still have support from the runs over three-quarters of its depth (as illustrated).

Division strips are adjustable and 18 pt. thick, engaging in upright grooves in compartment sides. These grooves are spaced to permit adjustment of the division strips by 6 pts.

Each case front is equipped with routed label holders.

These cases are particularly recommended for script types, especially those of large size. When used for script types each letter of the alphabet and each numeral should be separated by a quotation quad. This makes composition and distribution easier and is a precaution against damaging type.

This cabinet is equipped with electric fixtures over cases, but without lamp. Cabinet top is arranged as a bank for convenience in assembling long lines on galleys, for broadsides, posters, scare-heads, etc.

**STANDARD EQUIPMENT:** 22 Large Letter Cases, size 40 x 16½ inches outside, with rollers and routed label holders at each end. Light over cases.

**Finish:** Antique Oak or Olive Green Lacquer Enamel.

**Dimensions:** Floor space, 43¾ x 30 inches.

Height over-all, 51 inches.

**NOTE.**—For economy this cabinet can be supplied without rollers under the cases at a corresponding reduction in price.

*For Sale by Independent Dealers  
and Type Founders the World Over*



**Thompson Cabinet Company** Ludington, Mich., U. S. A.

MILLER & RICHARD, TORONTO, CANADA — Sole Agents for Canada



"DIRECT...  
to SELECTED  
MARKETS"



## What "MARKET SELECTIVITY" means to Direct Mail Printers

**T**HERE is a new trend in modern Sales-Management and advertising, recognizing the importance of "Market Selectivity". It is vital that you, as creators and printers of Direct Advertising, keep abreast of this trend.

With Direct Advertising . . . the backbone of your profitable printing business . . . it is possible for advertisers to go DIRECT to SELECTED MARKETS economically, effectively!

This important subject will be the theme of the great 3-day conference of the 13th Annual Convention and Exposition of the Direct Mail Advertising Association at Milwaukee, October 1, 2 and 3.

No printer can afford to miss this, The Sales and Advertising Event of 1930. Proprietors, shop superintendents, foremen, service men, printing salesmen should all

COME to . . .

M I L W A U K E E

CONVENTION and EXPOSITION  
of the DIRECT MAIL ADVERTISING ASSOCIATION  
OCTOBER 1, 2, and 3, 1930

### ***Value of Program to Printers:***

During three busy days 35 of America's outstanding business authorities will speak on various phases of Direct Mail Advertising as applied to Selective Marketing. Following each speaker will be an open discussion during which comments will be drawn from the experience of 1500 to 2000 specialists who will be in attendance. No printer can afford to miss this contact with people and ideas which mean so much to his future progress.

### ***The Exposition:***

The latest equipment . . . high speed presses, multi-color processes, sensational folders, typesetting machines, etc., . . . new materials, appliances and methods for increasing your efficiency and profits will be on exhibit, in about 150 booths . . . the greatest advertising Business Show ever assembled!

### ***Educational Exhibit***

Graphic Arts and Direct Mail Leaders Exhibits will be on exhibit and the men who created them will be there to answer questions.

### ***Plan Now to Attend!***

Send your reservation TODAY or write for Convention Prospectus

### ***Address:***

Direct Mail Headquarters,  
Suite 404, Hotel Schroeder,  
Milwaukee, Wisconsin.

TUB SIZED AND WATERMARKED

# EMBLEM BOND

## For Smooth Sailing in Business

**G**OOD enough for stationery and direct advertising — low enough in cost for office forms — here is the bond paper that simplifies your choice of paper for almost every general business purpose. Get acquainted with this splendid sheet which is becoming one of the most widely used papers in business. The good points combined in this one sheet are — clear formation — fine writing surface — a wide assortment of bright, snappy colors — and a price that justifies its use everywhere.

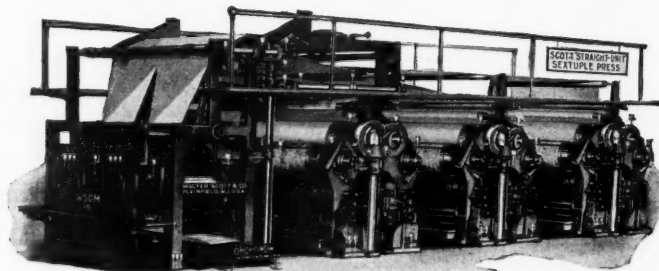
HAVE YOU SEEN CORSICAN, THE NEW TEXT AND COVER PAPER WRITE FOR SAMPLE BOOK

Carried in Stock by  
**ALBERSHART PAPER COMPANY**  
 CINCINNATI, O.  
**ALLING & CORY CO.**  
 CLEVELAND, O.  
**BERMINGHAM & PROSSER CO.**  
 KALAMAZOO, MICH.  
**BERMINGHAM & PROSSER CO.**  
 KANSAS CITY, MO.  
**HERMAN GROVER**  
 NEW YORK, N. Y.  
**J. B. CARD & PAPER CO.**  
 NEWARK, N. J.  
**MOSER PAPER CO.**  
 CHICAGO, ILL.  
**PENN. CARD & PAPER CO.**  
 PHILADELPHIA, PA.  
**SEAMAN PAPER CO.**  
 ST. LOUIS, MO.  
**PERCY D. WELLS**  
 BOSTON, MASS.  
**WHITAKER PAPER CO.**  
 CHICAGO, ILL.  
**WHITAKER PAPER CO.**  
 DETROIT, MICH.

LEE PAPER COMPANY · Vicksburg · Michigan ·



The precise workmanship and rigid construction of all Scott presses permit clean impressions at high speeds with remarkably economical operation.



Newspaper Presses  
 Color Presses  
 Cutting and Creasing Presses  
 Direct Rotary  
 and  
 Offset Presses

# Scott

"Multi-Unit" and "Straight-Unit" Newspaper Presses  
**WALTER SCOTT & COMPANY**  
 MAIN OFFICE AND FACTORY, PLAINFIELD, NEW JERSEY  
 New York Office, Brokaw Building, 1457 Broadway  
 Chicago Office, Monadnock Block



# THESE LINWEAVE DISTRIBUTORS WILL GLADLY SUPPLY YOU

Standard practice! Many printers and engravers have found it a most profitable plan to submit sketches and dummies on Linweave Papers — "Envelopes-to-match."

Immediate stock delivery. Write for samples of those papers that interest

you. Book papers: TEXT, MILANO, JAPAN, SAROUK...Direct

Mail Vellum: CHATEAU...Business Letterheads: COLD-

STREAM...Announcements: LINWEAVE GEORGIAN,

LINWEAVE HAMMERMILL...Wedding and

Announcement Vellums: OXFORD, DREXEL,

BRENTWOOD . . . Specialties: Im-

ported PARCHMENT, Imported

Hand-Made + LINWEAVE

21 CYPRESS STREET

SPRINGFIELD,

MASS.



## ATLANTA, GA.

Sloan Paper Company

BALTIMORE, MD.

The Barton, Duer & Koch

Paper Co.

BIRMINGHAM, ALA.

Sloan Paper Company

BOSTON, MASS.

Storrs & Bement Co.

BUFFALO, N. Y.

The Alling & Cory Company

CHARLOTTE, N. C.

Caskie-Dillard Company, Inc.

CHICAGO, ILL.

Chicago Paper Co.

Swigart Paper Company

## CINCINNATI, OHIO

The Standard Paper Co.

CLEVELAND, OHIO

The Millcraft Paper Company

DALLAS, TEXAS

E. C. Palmer & Co., Ltd.

DENVER, COLO.

Western Paper Company

DES MOINES, IOWA

Western Newspaper Union

DETROIT, MICH.

Seaman-Patrick Paper Co.

EUGENE, ORE.

Zellerbach Paper Company

FARGO, N. DAK.

Western Newspaper Union

FORT WAYNE, IND.

Western Newspaper Union

FRESNO, CAL.

Zellerbach Paper Company

GRAND RAPIDS, MICH.

Carpenter Paper Company

GREAT FALLS, MONT.

The John Leslie Paper Co.

HARRISBURG, PA.

Johnston Paper Company

## HOUSTON, TEXAS

E. C. Palmer & Co., Ltd.

INDIANAPOLIS, IND.

Crescent Paper Company

KANSAS CITY, MO.

Midwestern Paper Company

LINCOLN, NEB.

Western Newspaper Union

LITTLE ROCK, ARK.

Western Newspaper Union

LOS ANGELES, CAL.

Zellerbach Paper Company

LOUISVILLE, KY.

The Standard Paper Co.

MEMPHIS, TENN.

Taylor Paper Co.

MILWAUKEE, WIS.

The E. A. Bower Company

MINNEAPOLIS, MINN.

The John Leslie Paper Co.

NEW HAVEN, CONN.

Storrs & Bement Co.

NEW ORLEANS, LA.

E. C. Palmer & Co., Ltd.

NEW YORK, N. Y.

The Alling & Cory Company

Allan & Gray

Beekman Paper & Card Co.,

Inc.

OAKLAND, CAL.

Zellerbach Paper Company

OKLAHOMA CITY, OKLA.

Western Newspaper Union

OMAHA, NEB.

Western Paper Company

PHILADELPHIA, PA.

D. L. Ward Company

## PITTSBURGH, PA.

The Alling & Cory Company

PORTLAND, ME.

Storrs & Bement Co.

PORTLAND, ORE.

Zellerbach Paper Company

PROVIDENCE, R. I.

Storrs & Bement Co.

RENO, NEVADA

Zellerbach Paper Company

RICHMOND, VA.

B. W. Wilson Paper Co.

ROCHESTER, N. Y.

The Alling & Cory Company

SACRAMENTO, CAL.

Zellerbach Paper Company

SALT LAKE CITY, UTAH

Western Newspaper Union

SAN DIEGO, CAL.

Zellerbach Paper Company

SAN FRANCISCO, CAL.

Zellerbach Paper Company

SAN JOSE, CAL.

Zellerbach Paper Company

SEATTLE, WASH.

Zellerbach Paper Company

SIOUX CITY, IOWA

Western Newspaper Union

SPOKANE, WASH.

Zellerbach Paper Company

SPRINGFIELD, MASS.

The Paper House of New

England

ST. LOUIS, MO.

Mack-Elliott Paper Company

ST. PAUL, MINN.

The Nassau Paper Company

STOCKTON, CAL.

Zellerbach Paper Company

TAMPA, FLA.

E. C. Palmer & Co., Ltd.

TOLEDO, OHIO

The Millcraft Paper Company

WASHINGTON, D. C.

The Barton, Duer & Koch

Paper Co.

WICHITA, KANSAS

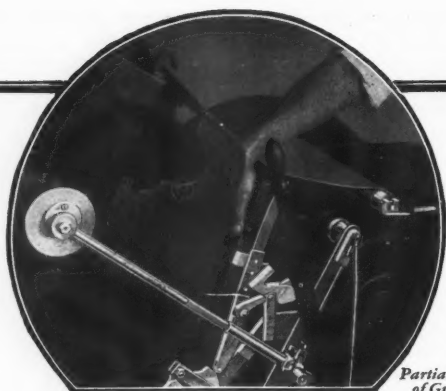
Western Newspaper Union

# LINWEAVE PAPERS with "Envelopes-to-Match"

Please Mention THE INLAND PRINTER When Writing to Advertisers.

149





*Partial View  
of Guard*

## SAFEGUARD YOUR HANDS!

This guard was designed and developed by the engineers of the Travelers Insurance Company for hand fed job presses and prevents the press from closing unless the operators hand is removed from the platen.

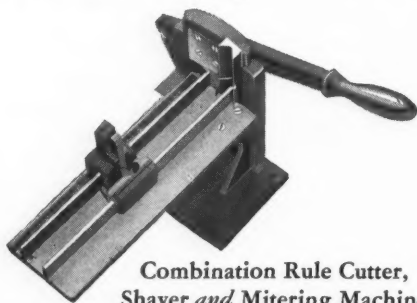
It is easy to install, sure and simple in operation, and affords complete protection regardless of what speed the press is operating.

Write us for detailed information.

### THE NATIONAL SHERARDIZING and MACHINE COMPANY

868 Windsor Street, Hartford, Connecticut  
Canadian Representative: Toronto Type Foundry Co. Ltd.

## 3 IN 1 AT THE PRICE of ONE



Combination Rule Cutter,  
Shaver and Mitering Machine

**SAVES TIME—SPACE—MONEY**

Sold by All Dealers

*Manufactured by*

**AMERICAN STEEL CHASE CO.**

122 Centre Street » New York

# for **Quick Sale** *at Great Sacrifice*

Entire stock type and supplies, Type Casting Machinery and matrices and matrix making equipment of Pittsburgh Type Founders.

All the following will be sold regardless of cost and at once.

- 4 Thompson Type Casters with motors and molds for casting type from 6 to 48 point.
- 1 Foucher (French) Type Caster with motor and molds for casting 6-8-10-12 point type.
- 1 Monotype Strip Material Machine with motor, molds and matrices for casting 2 to 12 point.
- 1 Elrod Lead and Slug Caster with motor.
- 1 Miller Saw with motor.
- 1 Brown and Sharpe Surface Grinder with magnetic chuck and motor.
- 1 Milling Machine with motor.
- 1 Power Drill with motor.
- 1 Router with motor.
- 1 Lot machine parts and tools.
- 18000 Matrices for casting type, borders and ornaments
- 2 Plating Generators with motors and equipment for making matrices.
- Large stock standard Foundry Type. All popular faces 6 to 48 point.
- Stock of Machinery and printers supplies.
- Office Furniture.
- Stationery, Catalogues, etc.

To anybody interested in continuing business at present central location a very satisfactory lease may be made.

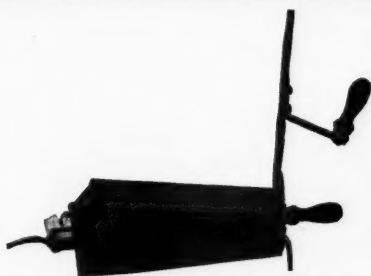
*Call or write for particulars and complete list of all goods for sale*

**PITTSBURGH TYPE FOUNDERS**

P. W. GUNDELFINGER

342 SECOND AVENUE

PITTSBURGH, PA.



Photograph of the special Galvanotex Cut Casting Box made for high temperatures

# What **is** this new **GALVANOTEX—**

**Galvanotex is an entirely new process for the accurate making of copper-faced cuts from type forms or zinc etchings.**

**Galvanotex** enables any printer to make his own cuts speedily, without learning the tricks of stereotyping or electrotyping.

**Galvanotex** cuts require, from the preparation to their finish, the amazingly short time of 15 minutes or less to make!

**Galvanotex** cuts are NOT stereotypes. They have a copper shell similar to electrotypes; Galvanotex uses no mats, thus eliminating the strain of mat-making pressure on types.

**Galvanotex** cuts are smooth, because of their hard, naturally polished copper surface — this mirror-like face eliminates the danger of offsets, always likely with stereotypes.

**Galvanotex** copper-faced cuts resemble electrotypes in every detail. They will stand as great a strain as any electrotype, and will outlast any stereotype cut on the press.



**Galvanotex** will please its users because it is **SURE**. The result of every cast is a good cut. No guess-work; no spoiled mats; no wasted time or effort with Galvanotex.

## Users Will Like **GALVANOTEX** Because It's **SURE** EVERY CAST A GOOD CUT

**Galvanotex cuts cost printers using this process approximately TWO CENTS (2c) per square inch! Reasonable?**

**Galvanotex** enables the printer to save type on long runs; it makes it easy to enjoy the benefits of doubling up; it eliminates wasted time waiting for cuts made outside the shop. No more standing forms for repeat orders. No more hunting for single letters with tweezers.

**Galvanotex** enables the printer to make single letters of large types (three picas and over) such as wood type, initials and decorations. It makes a copper-faced single letter just as easily as does any type-casting machine — with the advantage that it eliminates all polishing. Galvanotex faces are "born" smooth! *Sample cuts sent on request.*

**The cost of a Galvanotex outfit 8x10 inch size, including electrically heated melting pot, casting apparatus and tools and complete instructions together with enough Galvanotex material to make 700 square inches of cuts, is \$160. Terms may be arranged.**

*Galvanotex does all we claim, or we will refund your money after fair trial*

# GALVANOTEX COMPANY

281 CENTRAL AVENUE, NEWARK, N. J.



**DISTRIBUTORS WANTED**



Photograph of the Galvanotex metal melting pot, complete

**G  
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H  
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Q  
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**REPRESENTED LOCALLY AT**

**Boston:** Machine Composition Co.  
**Buffalo:** Charnock Machine Company  
**Chicago:** Turner Type Founders Co.  
**Cleveland:** Turner Type Founders Co.  
**Des Moines:** Des Moines Printers Exchange  
**Detroit:** Turner Type Founders Co.  
**Kansas City, Mo.:** Kansas City Printers Exchange  
**Philadelphia:** Emile Riehl and Sons  
**San Francisco:** Mackenzie and Harris  
**St. Paul:** Perfection Type, Incorporated  
**Baltimore:** J. C. Niner Co.  
**Richmond:** Pelouze Printers Supply  
**Send for a complete 160-page specimen book**

**for distinctive advertising types**

**CONTINENTAL**

**Typefounders Association, Inc.,**  
**216 East Forty-Fifth Street, New York City**

*Set in Metropolis*



**"The New  
Model Z Virkotype Machine"**

Heater head equipped with two carbon bars furnishes 50% more heat than wire grids with same current consumption.

No wire coils to burn out.

FRICION DRIVE allows for a wide variance and instantaneous regulation of speed.

On our floor for display.

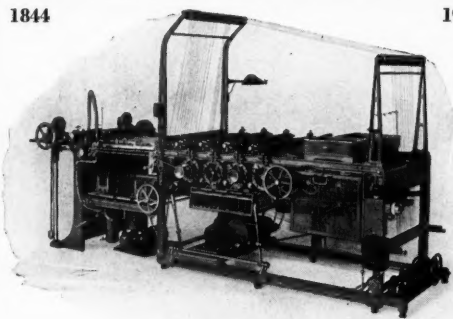
*Send for descriptive circular.*

**WOOD, NATHAN & VIRKUS CO., Inc.**

112 CHARLTON STREET NEW YORK, N.Y.  
 608 S. DEARBORN STREET CHICAGO, ILL.

1844

1930



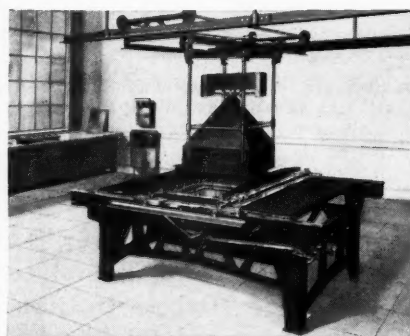
**New All Metal  
HICKOK Ruling Machine**  
*with wonderful speed and accuracy*

We offer to the trade this new machine with a speed of 2500 to 7000 sheets per hour, depending on kind of ruling. It occupies only one-half the floor space of the old style machine. Does perfect ruling. Has four beams. Complete with Feeder and Electric Sheet Dryer. Eighty per cent of all job ruling can be done on this machine.

*Write for circular and price.*

**THE W. O. HICKOK MFG. CO.**  
**HARRISBURG, PA., U. S. A.**

**DIRECTOPLATE**



Composing Machines make better offset press plates than can be produced by the old-fashioned hand transfer method. More in daily use than all other makes combined.



**DIRECTOPLATE PRODUCTS**

Directoplate Composing Machines

Directoplate Color Precision Cameras

Directoplate Multiple Negative Cameras

Directoplate Photo Engravers' Cameras

Directoplate Planograph Cameras

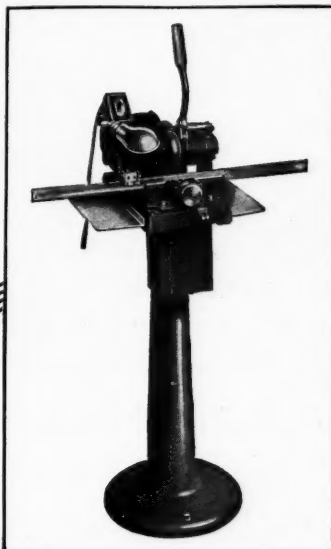
Directoplate Offset Proof Presses

Directoplate Vacuum Printing Frames

**Directoplate Corporation**

Ogden Avenue at Lake and Sheldon Streets  
 CHICAGO, ILLINOIS





*The New*  
**ROUSE VERTICAL  
ROTARY MITERER**

*Two*  
**MITERS**  
*at each*  
**OPERATION**

**R**ULES of metal or brass of any thickness up to 24 points can be mitered direct from the strip without previous cutting to length with the New Rouse Vertical Rotary Miterer, the finest and latest machine of its kind. A complete miter (one right and one left) is made at each operation; with it combination borders can be cut almost as fast as a single rule! Address the manufacturers, known for Better Printing Equipment since 1900, for additional information and prices.

Complete installation includes pedestal, automatic clamp, extension gauge, adjustable lamp and one cutter, equipped with  $\frac{1}{4}$  H. P. 115 volt or 230 volt D. C. or 110 or 220 volt, single phase, 60 cycle A. C. motor.

**H. B. ROUSE & COMPANY**  
2214-16 Ward St. "Better Printing Equipment" Chicago

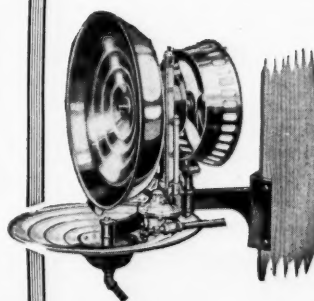
# Why struggle with the weather?

Every printer can get rid of a long trail of press room evils by refusing to let the weather bother him.

To automatically create a proper printing atmosphere by maintaining the ideal relative humidity is the job of Bahnson Humidifiers. A great percentage of bad register, off-setting, roller troubles and static is due to irregularity of atmospheric moisture.

First of all, Mr. Printer, install the Bahnson Humidity Control System—in other words, don't struggle with the weather—and then see how few other press room evils are left for you to wrestle with.

The initial cost is moderate, the operating expense a trifle. Write to us for complete information.



**BAHNSON HUMIDIFIERS**  
**THE BAHNSON COMPANY**

93 Worth Street, New York City  
General Offices and Factory, WINSTON-SALEM, N. C.



*Print and die cut in one impression.*

*"Eliminate Die Cutting Costs"*

## HOFFMAN CUTTING DIES\*

No. 225 (2¼" circle) for Door Knob Hanger  
No. 112 (1½" circle) for Ginger Ale Bottle,  
Telephone and Dash Light Hangers

**Price \$13.50 each**

Prices on label, special round, oval and odd shape dies will be quoted upon submission of samples or drawings.

\*The only adjustable dies on the market today that will Cut and Print a sheet in One Impression without cutting or scoring the inking rollers.

(PATENT PENDING)

*Order now from your nearest supply house or direct. Descriptive literature upon request*

**THE HOFFMAN-MILLER MFG. CO., 14062 EUCLID AVENUE, CLEVELAND, OHIO**

## Imported Papers

**White and colors—four deckle edges**

*Manufactured by the famous mills of*  
RIVES, FRANCE • MARAIS, FRANCE  
PORTALS, LTD., ENGLAND  
MILAINI, ITALY

*Now available in sizes*

17½ x 22	20 x 26
22 x 34	25 x 38
19⅔ x 25½	26 x 40
28 x 44	

Which permits the use of larger presses.

*Sample sheets furnished on request*

STOCKED BY

**SWIGART**  
**Paper Company**  
**CHICAGO**

723 South Wells Street • Telephone Wabash 2525

## COST CUTTER SAWS

the choice of some of the world's leading plants

**Rapid  
Accurate**

Incorporating  
time and labor  
saving  
features not  
found on other  
saw-trimmers.

**Efficient  
Handy**

**Safe  
Dependable**

Precision  
built, capable  
of handling  
your work  
with greater  
speed and  
accuracy.

**Accessible  
Simple**



**Model B Cost Cutter —**

the last word in saw-trimmer construction

Also the Model A COST CUTTER — bench model auxiliary saw

*Write for Circular*

**C. B. NELSON & COMPANY**

727 So. Dearborn Street, Chicago, U. S. A.



**Rotary  
Perforating  
Machine**

## PEERLESS BINDERY EQUIPMENT

Time lost in the Bindery costs just as much as time lost in the Press Room. Peerless Bindery equipment will finish the printed job neatly and without trouble or loss of time.

**WE MANUFACTURE**

Rotary Perforating Machines. Power Round Hole Perforating Machines. Foot Power Round Hole Perforating Machines. Power Punching Machines. Foot Power Punching Machines. Tab Cutting Machines. Celluloid Tabbing Machines. Numbering and Paging Machines.

*Write for catalogue, terms and trade-in proposition*

**NYGREN-DAHLY COMPANY**

218-230 N. JEFFERSON STREET

CHICAGO, ILLINOIS

# A SPEEDY PAPER



## SPEEDY RUNS

That statement can truly be made about Colonel Bond. It is made to lie flat under your normal pressroom conditions. Its smooth, tub sized surface is free from lint and fuzz. It glides through feeders and presses with a dispatch that means quicker deliveries and better profits. Prove it for yourself. Specify Colonel Bond for your next speedy run. It's watermarked.

**RIVERSIDE PAPER CORP.**  
801 South Lawe Street · APPLETON, WIS.



### Send for Free Specimen Portfolio

Without obligation, we shall be glad to send you a 9" x 12" portfolio containing demonstrations of printing on Colonel Bond. Just fill in and tear off the coupon below or write on your letterhead.

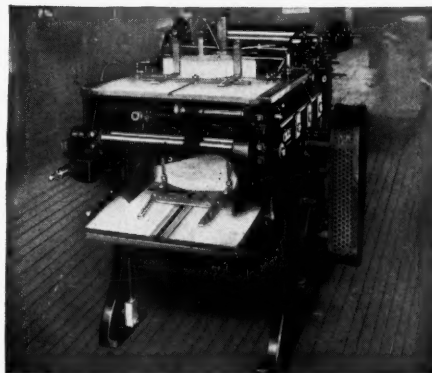
# COLONEL BOND

RIVERSIDE PAPER CORPORATION  
801 S. Lawe St., Appleton, Wis.

Send me a copy of your Specimen Portfolio without cost or obligation.

Firm.....  
Name.....  
Address.....  
City..... State.....

The *only* press that will  
feed died-out blanks,  
made-up envelopes and  
sheet work equally well



## 7,500 Impressions per Hour From Curved Plates

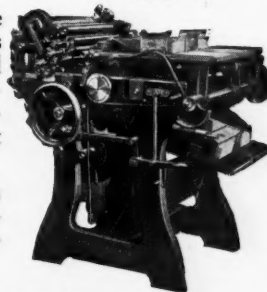
On envelopes, bill-heads, office forms and the general run of commercial printing, the S&S Rotary Press is a time and money saver.

Especially popular for envelope work, and used by most of the leading envelope makers. Feeds died-out blanks, made-up envelopes or sheet work with equal success.

7,000 to 8,000 impressions per hour is the average conservative speed for general work. Higher speeds are possible, one user averaging 8,600 impressions over a long period.

Any stock from tissue to light cardboard is successfully fed. All parts are readily accessible and operation and adjustment are very simple.

Write for full details of this unusually efficient press—no obligation.



## STOKES & SMITH CO.

Summerdale Avenue near Roosevelt Boulevard  
PHILADELPHIA, PA.

BRITISH OFFICE: 23 Goswell Road, LONDON, E. C. 1



# AMERICAN

machines give you  
... without errors  
in your numbering jobs

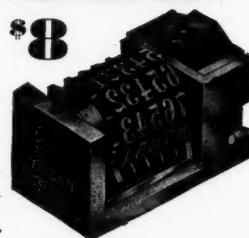
# SPEED

Speed means economy, unless it entails spoilage. Why take chances with worn out machines? A new dependable American will cost less than the possible spoilage on your next numbering job. The all-steel model 63 shown is typical of the dependable American line. Every American typographic machine is guaranteed to operate accurately at high speeds of all platen and cylinder presses (including Kelly and Miller) except the Michle Verti-

cal, for which a special Lock Pawl Attachment is provided to positively prevent "throw past," for only \$3 extra.

No longer need to buy an expensive machine when the new all-steel American 63 at \$8 provides unexcelled accuracy and durability. When ordering the Lock Pawl Attachment, state American model with which it is to be used.

**\$8**



Carried in Stock by all Printers' Supply Houses.

**American Numbering Machine Co.**

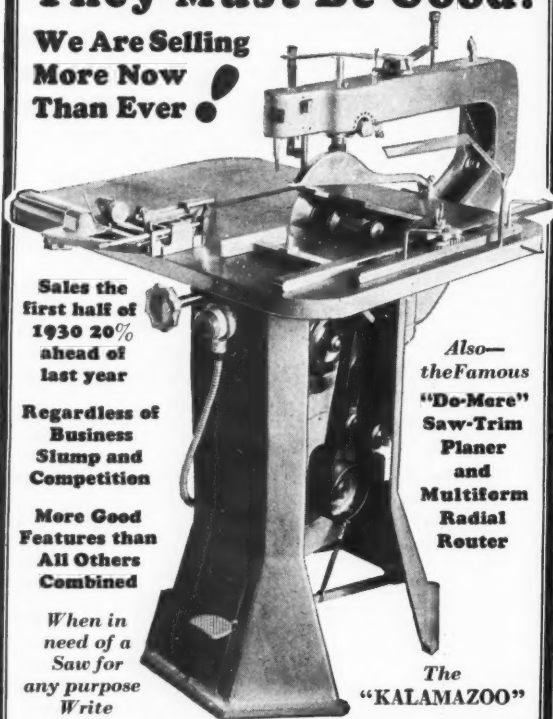
Main Office: 234 Shepherd Avenue, BROOKLYN, N. Y.  
Branches: Chicago, Toronto, London, Paris

Fac-Simile Impression

**No 54321**

**They Must Be Good!**

**We Are Selling  
More Now  
Than Ever**



Sales the  
first half of  
1930 20%  
ahead of  
last year

Regardless of  
Business  
Slump and  
Competition

More Good  
Features than  
All Others  
Combined

When in  
need of a  
Saw for  
any purpose  
Write

Also—  
the Famous  
"Do-More"  
Saw-Trim  
Planer  
and  
Multiform  
Radial  
Router

The  
"KALAMAZOO"

**J.A. RICHARDS - The Saw Maker - KALAMAZOO**

# TRIANGLE



# Metallic INKS

**YOU HAVE TRIED** many  
metallic inks—but have  
you tried Triangle's? Send  
trial order and witness the  
miracle of a perfect-working,  
READY-MIXED metallic  
ink right in your own plant.

Telephone:  
Triangle 3770-71

**TRIANGLE INK & COLOR CO., INC.**

26-30 FRONT STREET BROOKLYN, N. Y.

Western Service: 13 South Third Street, St. Louis, Mo.  
New England Service: 231-33 Congress St., Boston, Mass.

*Introducing*

# CORSICAN

DEKL - TEXT  
and COVER

*Colorful Beauty • Moderate Cost • Three Finishes • Five Colors*

**PARKER, THOMAS & TUCKER PAPER CO.**

WABASH 9692

CHICAGO

526 SOUTH CANAL STREET

# BABCOCK

MODERN FLAT-BED PRESSES  
HIGH-SPEED AUTOMATICS  
TWO-COLOR SHEET-FED ROTARY  
CUTTERS AND CREASERS

New printed matter on all these machines, including eleven new folders on Babcock's Fifteen Features, will be sent to any printer on request.

The Babcock Printing Press Manufacturing Company  
460 West 34th Street, New York

Sold in the United States and British Columbia by  
American Type Founders Company  
Branches in Principal Cities

MILLIONS will read and millions will heed these beautiful, convincing advertisements sponsored by the Engraved Stationery Manufacturers Association. Result: More business from present customers, and worth-while business from new customers . . . for your Engraving Department. Tie in on this new campaign and let Genuine Engraving bring you genuine profits all this season.

This advertisement, the first in the Fall 1930 E. S. M. A. commercial series, appears in the Saturday Evening Post, Sept. 20, Time, Sept. 8, the Sept. issues of Nation's Business, Printers' Ink, Monthly Advertising & Selling and Printed Salesmanship, and National Geographic for October. Circulation over 4,670,000 copies.

It's good business  
to use  
good letterheads

Specify Genuine  
Engraving



...As essential  
as the minister

Genuine Engraved  
Announcements

The Mark of Genuine  
Engraving guards against  
disappointing imitations



Watch for it when  
you select Announcements,  
Cards or Stationery

ENGRAVED STATIONERY MANUFACTURERS ASSOCIATION

The E. S. M. A. social series will appear in Vogue, Vanity Fair, Cosmopolitan, Redbook, House & Garden and National Geographic Magazine. Over 4,000,000 circulation to quality buyers everywhere.

© 1930 E. S. M. A.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



You can tear sheets from center of Pad. It's a pad till the last sheet is used

# Sheets Tear Off Clean!

## Nurex Tabbing Compound

is non-inflammable. No gasoline or benzine to explode. It is flexible. Applied cold with a brush and dries in 3 to 5 minutes per coat. You can print and assemble in gangs. It will not crack under the cutter. Sheets tear off clean. It works the same winter or summer. It is the wonder compound. It saves 50 per cent labor.

COLORS: Red or Natural  
Put up in Gallons or Quarts Government Measure

NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



(Patented  
June 1, 1920,  
and  
January 6, 1925)

A Flexible Tabbing Compound

## Cut-Cost Angle Steel and Sheet Metal Equipment



No. 14-12 Matrix Cabinet. 40" high, 15" wide, 18 1/2" deep, 14 drawers, each with 11 matrix grooves.

PROMPT, careful deliveries are made on these printer's specialties. Many other items to choose from in our catalog, "C-IP." Write for your copy.

Special Equipment planned and built

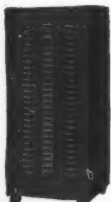
ANGLE STEEL STOOL CO.  
The Steel Equipment People  
PLAINWELL, MICH.

Agents and Dealers in Principal Cities

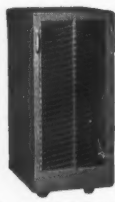
### Save with Steel



No. 110 Stool. Wood seat, mahogany or oak finish. 13 1/2" angle steel frame with all steel back rest. Heights: 18", 20", 22", 24", 26", 27".



No. 28-20 Electro Cabinet. Height 51", width 22 1/2", depth 18 1/2". 28 drawers.



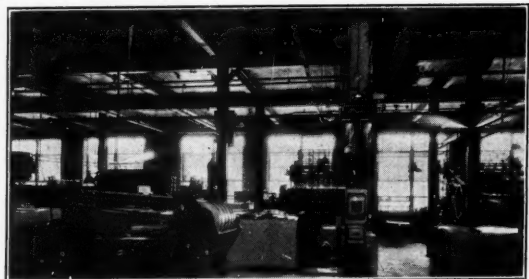
No. 50-2 Galley Cabinet. 41" high, 18 1/2" wide, 24" deep. Two tiers, 25 compartments each. With or without casters.



No. 1018 Chair. Hardwood, saddle-style seat, mahogany or oak finish, 14 1/2" square. Triple steel back rest. Angle steel legs. Ball turned feet. Heights: 16", 18", 20", 22", 24", 26".



Galley Tray. Made in various widths and lengths, all 3/8" high.



## Park Spray

Humidification Systems

Installed in the Cylinder Pressroom  
of Evans-Winter-Hebb, Inc.

DETROIT, MICHIGAN

after rigid investigation  
and comparison ~ ~ ~

Send for Book—"Air Conditioning  
in Printing and Lithographic Plants"

**Parks-Cramer Company**  
972 Main Street ~ Fitchburg, Mass.



"THE COVER HOUSE"

..... Now

## STRATHMORE

CO-OPERATIVE AGENTS



# JAMES WHITE PAPER COMPANY

CHICAGO

Randolph 8260

219 West Monroe Street



# Stop!



## Answer this summons to GREATER NUMBERING PROFITS!

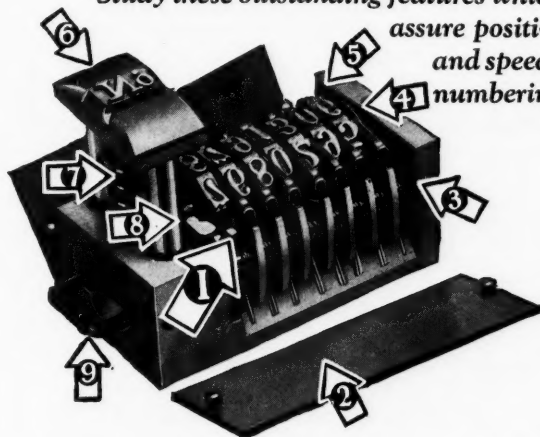
Make numbering jobs at least as easy, at least as safe, and MUCH MORE PROFITABLE than jobs of any other kind by installing

## ROBERTS Positive-lock NUMBERING MACHINES

In these remarkable "Series 80" machines, each wheel has its own individual positive locking pawl, which holds it secure against action, slip or skip until the precise moment it is needed! Then movement is accurate and speedy—as fast as your fastest press will go! You can start your presses running and forget about the numbering part of the job! Each model made with the famous ROBERTS Low Plunger—but 1/10" over type high—reducing to a minimum the danger of offset and of the plunger tearing the cylinder packing on the return action.

REMEMBER, on a job containing numbering you can add your usual profit plus a numbering profit. Very frequently you can run the numbering in the same impression. There are many helpful hints in our 64 page book "Printing Profits from Numbering Jobs." Send five cents to cover mailing costs.

Study these outstanding features which assure positive and speedy numbering



1. **POSITIVE LOCK** Pawl which unlocks all wheels for resetting.
2. Removable steel side plates. Snap (not screw) on and off easily.
3. Bronze bearing metal case. Eliminates buckling.
4. Patented double spring, straddling unit retaining pawl. Insures long, consistent service.
5. Large-surface drop cipher—always type high.
6. Direct drive, lowest plunger. No intermediate parts.
7. Large main spring giving greater service.
8. Welded steel plunger guides, assuring rigidity.
9. Plunger release, for instant plunger cleaning.

### ATTRACTIVELY PRICED

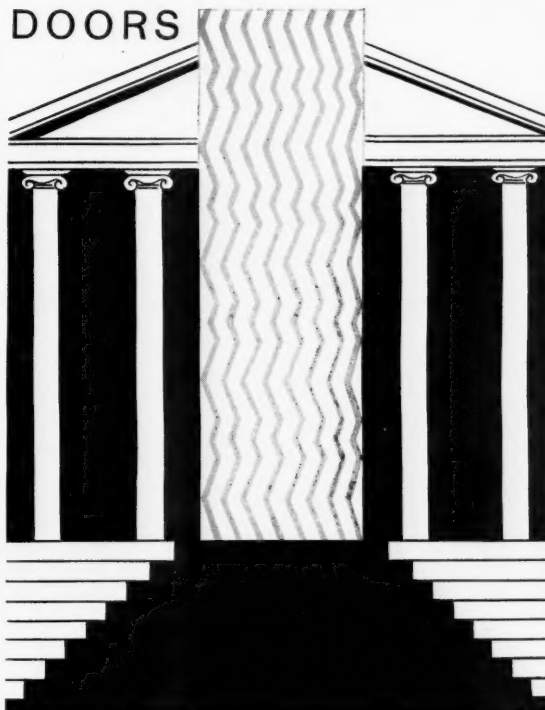
MODEL 85	MODEL 86	MODEL 87	MODEL 88
5 Wheels	6 Wheels	7 Wheels	8 Wheels
\$18	\$20	\$23	\$26

LIBERAL TRADE-IN ALLOWANCES ON OLD MACHINES

Send for full particulars!

**ROBERTS NUMBERING MACHINE COMPANY**  
694-710 Jamaica Avenue Brooklyn, N. Y.  
Western Distributor: LOUIS MELIND CO.  
362-64 W. Chicago Ave., Chicago, Ill. 593 Market St., San Francisco, Cal.

## CHECKS AND BRONZE DOORS



An architect takes marble and bronze and wood and creates for a bank a house of dignity and strength—evidence of its financial standing and integrity.

You create for your bank clients other, and quite important, evidences of standing and character . . . the checks you make for them. And for every person who sees a bank's building, a score may handle checks drawn upon its resources.

You can build business with your banks on this basis—the sound, profitable basis of quality by executing orders for checks on La Monte National Safety Paper. With La Monte you have a paper that is safe . . . sound . . . time-tested—one that gives you an opportunity for your best work—a paper that will carry your client's name with authority and dignity. And the makers of La Monte are always ready—eager—to assist you in presenting the subject of checks, in their full importance, to your customers. George La Monte & Son, 61 Broadway, New York.



## VOGUE • Intertype Design

We can supply all sizes of Intertype Vogue, 8 to 36 point, both Light and Bold, in

Antimony 24%		HARD FOUNDRY TYPE		Tin 14%
		Standard Line, Point Body, Point Set		
8 point,	20 A,	50 a,	Price per font.....	\$4.35
10 point,	20 A,	50 a,	Price per font.....	4.45
12 point,	20 A,	50 a,	Price per font.....	4.55
14 point,	20 A,	50 a,	Price per font.....	5.25
18 point,	15 A,	30 a,	Price per font.....	4.90
24 point,	10 A,	20 a,	Price per font.....	5.55
30 point,	8 A,	16 a,	Price per font.....	6.50
36 point,	6 A,	12 a,	Price per font.....	6.55

All prices Cash, F. O. B. Foundry

In stock for immediate delivery

**THE STERLING TYPE FOUNDRY**

Vermontville, Michigan, U.S.A.

## PRINTING INKS

**CHARLES NEU Johnson AND COMPANY**

LITHOGRAPHIC INKS



Any number of colors on one or both sides of paper.  
Fastest Flat Bed and Platen Press made.  
7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.  
Attachments for perforating, punching, tag reinforcing,  
eyeletting, numbering, etc.

Once through the press completes the job.

**New Era Mfg. Company**

Straight and Cedar Streets

Paterson, New Jersey

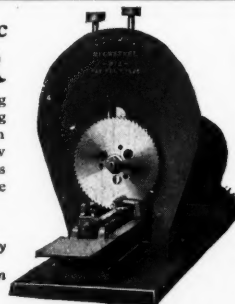
## The TESCH Automatic SAW FILER

The time saving machine for sharpening composing room saws. Every plant using saw blades 3 inches up to 10 inches in diameter should have a Tesch Saw Filer. A sharp saw on hand at all times means no delays, no spoilage, no outside sharpening expense.

### Prices

Hand Power . \$45  
Motor Driven . 80  
F. O. B. Milwaukee

Write today  
for full  
information



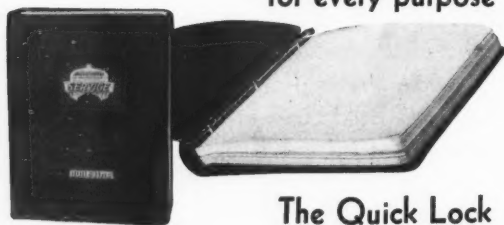
Fully Guaranteed by

**TESCH MANUFACTURING CO.**

59 Twenty-Seventh Street, Milwaukee, Wis.

## Loose-Leaf Binders

for every purpose



**The Quick Lock**

Quick popularity has been the reward of the Burkhardt Quick-Lock binder. It offers special advantages in compactness and convenience, and special attractiveness when color-decorated by the Burk-Art Process. Find out for yourself how well Burkhardt Loose-Leaf binders will meet your needs. Write us today.

**THE BURKHARDT COMPANY**

Larned at Second » Detroit, Michigan

## STAT-ERAD

APPROVED BY  
NATIONAL BOARD OF FIRE  
UNDERWRITERS



PATENTED OCT. 18TH, 1921

## The Electric Neutralizer

Easily Installed on Any Press

Increase in production of labels  
from 200,000 to 800,000 per day  
(8 hours) on one press—result of  
recent installation of Stat-Erad.

(Name on request.)

**J. & W. JOLLY, Inc.**

Holyoke • • Massachusetts

Canadian Agents:

Toronto Type Foundry Co., Ltd., Toronto, Ont.



## A Detail Overlooked!

When a dude forgets to put on his pants, he's just plain funny. A detail overlooked, rawther! But we all overlook details and some of them are mighty important. Did you ever stop to consider how your profits are affected by

# OFFSET

It's old fashioned to counteract offset by slowing down the presses, cutting the ink and slipsheeting. These remedies are expensive. Be up to date and install

## The CRAIG DEVICE

*Permanently Automatic GAS SHEET HEATER*

Operates with the press; requires no attention. Permits running of full color at full speed and quick backing up. The only efficient, reliable and *permanently* automatic device for eliminating offset trouble. Sent on 30-day free trial.

CRAIG SALES CORPORATION  
636 Greenwich St., New York City

I want to accept your 30-day free trial. There is no cost or obligation.

MAKE AND SIZE OF PRESS.....

VOLTAGE..... A.C. .... CYCLES  
D.C. ....

MY NAME.....

ADDRESS.....

.....

## TO PRINTERS

EVERY  
FIRM

IS A

GUMMED  
LABEL

PROSPECT

THE  
BEST  
LABELS

ARE  
PRINTED  
ON

*Dennison's  
Gummed Paper*

*Dennison Manufacturing Co.*

Dept. 37-W, Framingham, Mass.

I would like to see, without obligation  
to myself, your Printers' Service Book.

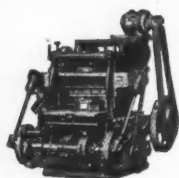
Name.....

Firm.....

Address.....

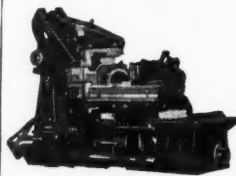


## REDUCE YOUR BOOK-TRIMMING COSTS!



### THE SEYBOLD THREE KNIFE BOOK - TRIMMER

will produce more and better books than any other machine using one operator.



### THE SEYBOLD CONTINUOUS BOOK - TRIMMER

will produce maximum quantity at lowest costs.  
24 finished piles per minute!

SEND FOR CIRCULARS

CHAS. N. STEVENS CO., Agents, 112 West Harrison Street, CHICAGO, ILLINOIS

## "NORTHWESTERN"

**Push-  
Button  
Control  
Motors**



### The Printer's Motor

The Northwestern Motor is made with the purpose of building the finest motor for use in printing plants. Back of this purpose are skilled electrical engineers with wide experience in printing production problems. You can't go wrong using a Northwestern.

Our illustrated folder and price list describing these motors will be a revelation, as our prices compare favorably with the older types on the market without push-button control. Write for this folder.

### Northwestern Electric Co.

408-16 S. Hoyne Ave.

2226 South San Pedro Street, Los Angeles, Cal.;  
43 South Third Street, Minneapolis, Minn.;  
3-260 General Motors Building, Detroit, Mich.



Chicago, Ill., U. S. A.

10 South 18th St., Philadelphia, Pa.; 100 Pearl St., Boston, Mass.; 97 Reade Street, New York City;  
65 Bellwoods Ave., Toronto, Ontario, Canada.

## Rebuilt and Guaranteed Machinery

Finished on our factory floor for prompt shipment and at attractive prices

- |   |  |
|---|--|
| 56" Miehle, spiral gears and Cross Feeder | 56" Miehle with C.E.D. and Dexter Suction Feeder (practically new)                                       |
| 50" Miehle, spiral gears                  |  |
| 42" Miehle, 2-roller, Cross Feeder        | 34" Miehle Pony with C.E.D. and Swing-back Feeder, Motors (practically new)                              |
| 34" Miehle Pony, rear delivery            |  |
| 55" Babcock Optimus                       | 39" and 44" Chandler-Price Automatic Cutters (practically new)   |
| 43" Babcock Optimus                       |  |
| 42" Whitlock 4-roller                     | 38" Hickok Ruler, 3-beam automatic with feeder and motor. Hickok Paging Machine with motor, latest style |
| 28" Whitlock, fast Pony Kelly Special B   |  |
| 32" Seybold latest Automatic Cutter       |  |
| 44" Dexter Automatic Cutter               |  |

Every machine is *completely rebuilt*, and workmanship, material, construction and finish warranted first class in all particulars, and when in competent hands capable of the same service as when new. *Large stock folders and feeders.*

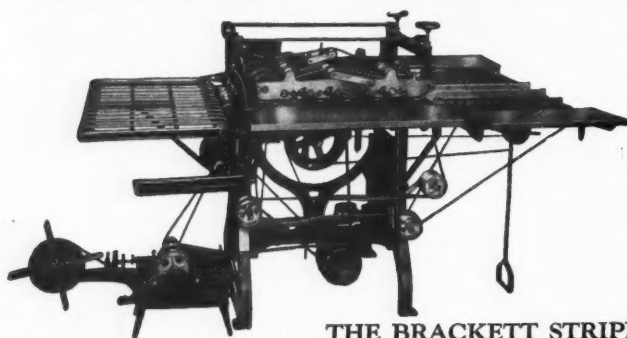
If you do not see listed the machine you want, write for our complete list

### Dodson Printers Supply Company

75 Forsyth S. W., Atlanta, Ga.

Established More Than Forty-five Years as the Leading Southern Dealer in New and Rebuilt Machinery for Printers, Publishers, Bookbinders, Box Makers and Related Trades

## The Brackett Double Head Stripping Machine



### STRIPS:

Side-stitched books.  
End sheets.  
Library and tight-joint end sheets.  
Half-bound and full-bound end sheets.  
Sample books.  
Blank books.  
Puts a strip in the center of any size sheet up to 28 inches wide.  
Applies a strip of cloth or paper to the back of any flat-backed side-stitched book or convex-backed saddle-stitched book.  
Takes cardboard and tips a strip of cloth or paper on the end.

### REINFORCES:

Side-stitched or sewed paper-covered catalogs.

Reinforces in the center of sections.  
Reinforces loose-leaf index sheets.  
Joins necks and slides of paper boxes.

### ECONOMIZES:

This machine strips tighter and better than is possible to do by hand, and can handle enameled stock as easily as any cheaper grade of paper. It will handle any kind of stripping work, and with two attendants it will equal the output of five or ten hand strippers. The size of the work governs the speed, and the bigger the job, the more rapid the production. This machine will save you money and do your work infinitely better. Let's talk it over. Write today.

THE BRACKETT STRIPPING MACHINE CO., TOPEKA, KANSAS

Please Mention THE INLAND PRINTER When Writing to Advertisers.

The Binding Gives the First Impression

## BOOK COVERS Are Valuable Display Space

Suitable covers invite attention. They reflect the contents. They create interest.

Yet the difference in cost between warm living covers and cold plain ones, is a very small item in the cost of the book.

Suitable covers require more thought than they require actual money. Give them this thought and call upon the rich experience of Brock & Rankin to aid you in any degree you desire.

### BROCK & RANKIN

INCORPORATED  
Edition Book Binders

619 So. La Salle Street, Chicago, Illinois

Established 1892 — Daily Capacity 45,000 Books

## PEERLESS BLACK

Make ready and press work can't offset inferior ink. Be sure your black ink is made from Peerless . . . the lustrous, uniform, free-flowing black . . . the Black that makes the ink that makes the job!



The PEERLESS CARBON  
BLACK CO.  
Pittsburgh, Pa.

Sole Selling Agent  
BINNEY & SMITH CO.  
41 E. 42nd STREET  
NEW YORK CITY

## TIME . . .

"MEISEL PRODUCTS ARE BUILT TO HELP THE PURCHASER"

The measurement of any commercial machine is PRODUCTION and TIME.

TIME is the soul of this world. TIME is measured by heart-throbs.

Growth is the only evidence of life and TIME is life: — therefore MEISEL TIME saving machinery provides for growth.

History has triumphed over TIME. Experience is history. MEISEL machinery backed by over two score years of experience has triumphed over TIME for their customers.

No man can tether TIME or tide: — therefore Procrastination is the thief of TIME. MEISEL machinery gives the maximum machine hours.

TIME covers the following units of costs: Initial cost, Repairs, Wages and Depreciation.

Initial cost and Depreciation are brought to a minimum hourly basis due to modern design which remains modern. No replacement necessary due to antiquity.

A low unit production hourly Wage is caused by multiple operations being performed in one swift passage through the machine.

Fine workmanship and the best of material has brought the unit hourly cost of repairs very low.

There is true economy in using MEISEL machinery.

MEISEL PRESS MFG. CO., 944 Dorchester Ave., BOSTON, MASS., U. S. A.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

# CARMICHAEL RELIEF BLANKETS

(Patented)

Write for Booklet and Price List

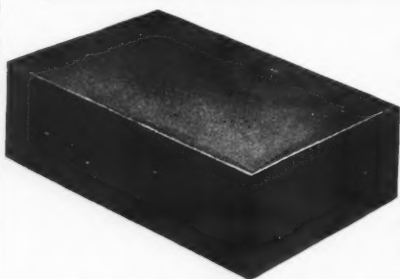
## CARMICHAEL BLANKET CO., Atlanta, Georgia

Pacific Coast Sales Office: 311 MILLS BLDG., SAN FRANCISCO, CALIFORNIA

*Cylinder Presses, Platen  
Presses, Rotary Presses . . .*

1. Eliminate from one-third to one-half of the make-ready time.
2. Relieve strain on presses.
3. Protect plates and type from undue wear.
4. Pay for themselves in from thirty to ninety days.
5. Easy to apply and easy to use.
6. Will not form a matrix, no matter how long the run.

## IRON NEWSPAPER BASES



CORED OR  
solid. All  
standard and  
special sizes  
and heights.  
Accurately  
machined  
to exact size.

MORGANS & WILCOX MANUFACTURING CO.  
MIDDLETOWN, N. Y.

## JEAN BERTÉ COLOUR PROCESS

A few more licenses can be issued  
in certain cities. Correspondence is  
invited from responsible printers.

WALLACE & TIERNAN PRODUCTS, Inc.  
ELEVEN MILL STREET BELLEVILLE, NEW JERSEY

**Does Your  
ADVERTISING  
Bring  
RESULTS?**

**OUR  
SERVICE  
IS AT YOUR  
COMMAND**

**BLOMGREN BROS. & Co.**  
"Makers of Printing Plates"  
ARTISTS - ENGRAVERS - ELECTROTYPERS  
512 SHERMAN STREET, CHICAGO

## Bigger Pay for Better Display

Guesswork won't improve your type display. You must know display principles. "Modern Type Display," by J. L. Frazier, editor of *The Inland Printer*, will guide you. It gives the basic principles—shows how they are applied to create forceful, attractive display—presents many examples of good and poor display. \$6.00 post-paid, slight cost for enlarging your paycheck.

### Special Offer

MODERN TYPE DISPLAY . . . . .	\$6.00
TYPE LORE: J.L. Frazier's practical suggestions for using important type faces . . . . .	5.00
Total price . . . . .	\$11.00
Both at a special combination price of . . . . .	8.50
And you save . . . . .	\$2.50

Now, before you forget, mail your combination order to

### THE INLAND PRINTER

330 South Wells Street • CHICAGO, ILLINOIS



# for 50 YEARS SPEEDING UP HIGH GRADE PRINTING



**F**AMOUS U.P.M.-KIDDER products which have brought to this company the unanimous good will of the printing and lithographing trades: Kidder Straight and All Size Rotaries; Special Presses for practically all purposes; U.P.M. Vacuum Bronzers (high speed and fly delivery); U.P.M. Sheet Rotary Press; Chapman Electric Neutralizer.

## U.P.M.-KIDDER PRESS CO., INC.

UNITED PRINTING MACHINERY CO. KIDDER PRESS CO.  
HEADQUARTERS AND FACTORY AT DOVER, N. H.  
CHRYSLER BLDG. NEW YORK CANADIAN OFFICE AT TORONTO FISHER BLDG. CHICAGO

## THE RAISED PRINTING PROCESS *that is* HARD, FLEXIBLE *and* ABSOLUTELY PERMANENT

### The Little Giant Embossograph Machine

Gas or Electric Heat  
Complete, Ready to Run \$100

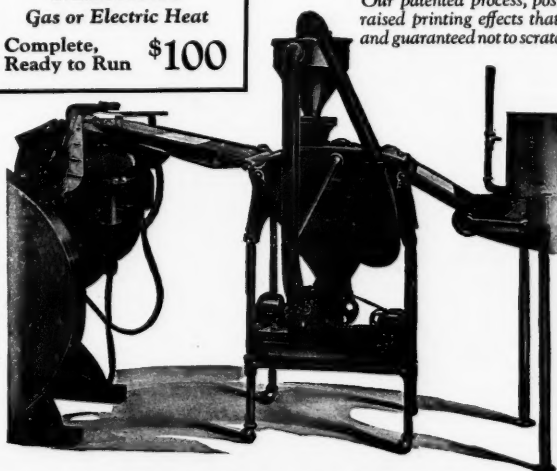
### A Combination Hard to Beat

### TRADE Embossography MARK

Our patented process, positively the only method of producing raised printing effects that are Hard, Flexible and Permanent; and guaranteed not to scratch or crack off, nor deteriorate with age

Embossing and Engraving Compounds for use with your own inks—\$2.50 per lb.

Special prices for larger quantities  
BRONZES IN ALL COLORS  
Also White Embossing Powder



### The Embossographer

An automatic machine for producing raised printing effects, that automatically receives stock from the printing press, applies the powder, dusts off the excess and delivers to the heater or Embossing Machine.

THE EMBOSSOGRAPHER is built to operate by hand feed, or take sheets from a Miller Feeder or similar press or Kelly.

Large quantity production is now assured, definite speed, depending only on size of outfit, 2,000 to 5,000 per hour. Write for prices and further particulars.

Patented Processes, Compounds, Inks and Machines for Producing Raised Printing. The Camel Back Gum and Varnish Dryer

THE EMBOSSOGRAPH PROCESS CO., INC., 251 WILLIAM STREET, NEW YORK



## SCHOOL DAYS

Back to school—Back to work.  
Business is on the upgrade.  
Advertising will keep it up.  
Pictures will help get your messages across.  
Send one buck for nearly 2,500 illustrated ideas  
(you'll be pleased). Electros in 4 handy sizes.  
Write Now lest you forget.

Address Dept. C

**HUX CUTS** 11 West 42nd St.  
New York, N. Y.

Type 'H'

**New Rogers Paper Knife Grinder**  
A sturdy, low-priced efficient bench paper knife grinder especially designed for plants not having sufficient grinding to warrant the investment in a higher-priced machine. Made in 26", 32", 38", 44", 54" sizes. Write for full information.

**SAMUEL C. ROGERS & CO.**  
192 Dutton Ave., Buffalo, N. Y.

## Rebuilt Printing Machinery

We have a number of Miehles and other Cylinder Presses, Gordons, Colt's Presses, and Paper Cutters on our floor that are thoroughly rebuilt and guaranteed. Write for list.

Address Dept. "B"

**Printers' Machinery Corp.**  
410 South Clinton Street Chicago, Ill.

## METALS

Linotype, Intertype, Monotype,  
Stereotype. Special Mixtures.

QUALITY FIRST, LAST  
AND ALL THE TIME

**E. W. Blatchford Co.**

811-815 Transportation Building, Chicago  
World Building, New York City

## AMERICAN FINISHING CO.

E. S. DE LEON, Proprietor

*Finishers to Lithographers'  
and Printers' Trade*

Varnishing, Gumming, Tin-  
ning Hangers, Open Die Cut-  
ting, Roughing, Paraffining, Etc.

Office and factory

500 South Peoria St., Chicago  
Telephone Haymarket 2446

## REBUILT HARRIS AUTOMATIC PRESSES

All Sizes and Models

**KONECKY BROTHERS**  
252 Pennsylvania Ave. Brooklyn, N.Y.  
Phone Glenmore 5146

WESTERN REPRESENTATIVE

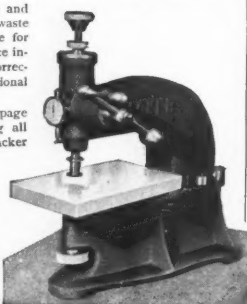
**JAMES T. SHERMAN**  
1014 Fisher Bldg. Chicago, Ill.  
Phone Harrison 9621

## Step up press production with this new measuring device

Don't let cuts and other factors waste pressroom time for lack of advance inspection and correction of dimensional errors.  
Send for a 12-page booklet telling all about the Hacker Plate Gauge.

**HACKER MFG. CO.**

320 So.  
Monroe St.  
Chicago



## Supreme Brand

**Flexible Tabbings Composition**

Supreme Brand is a rubber-like composition which will liquefy with a minimum amount of heat when placed in a double or jacketed glue pot.

Combines  
Strength,  
Flexibility,  
Elasticity,  
Economy

Absolutely  
Guaranteed



Insist upon  
SUPREME  
BRAND  
from your  
jobber  
or order  
direct  
from us

**LAYTON ELASTIC GLUE CO.**  
1244-46 N. Central Park Ave.  
CHICAGO, ILL.

## Practical BOOKS

about  
PRINTING  
and the  
ALLIED  
TRADES

Send for this catalog today  
IT IS FREE

**THE INLAND PRINTER CO.**  
330 S. WELLS STREET  
CHICAGO, ILL.

## DU PONT FABRIKOID makes covers say "Attention"

The Washable, Waterproof,  
Wear-resisting Binding Material

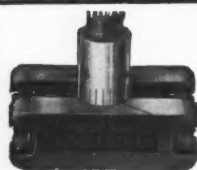
E. I. DU PONT DE NEMOURS & CO., INC.  
Fabrikoid Division Newburgh, N. Y.

## Old Hampshire Bond

FOR business stationery,  
documents and mailings.  
White—and twelve superb  
colors—and envelopes.



WRITE for booklet of  
colors and weights.  
Hampshire Paper Co.,  
South Hadley Falls, Mass.



## THE BEST QUOIN For Every Purpose

Over 13,000,000 Sold

Samuel Stephens and Wickersham  
Quoin Company

174 Fort-Hill Square, Boston, Mass., U. S. A.

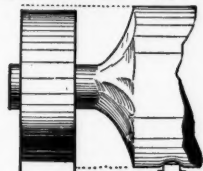
## ... THERE IS A WESTON PAPER FOR ANY USE THAT DESERVES THE BEST.

WRITE FOR SAMPLES

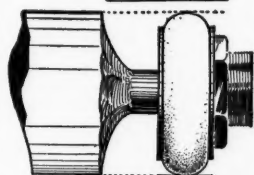
**Byron Weston Company**  
DALTON, MASSACHUSETTS

## MONEY SAVERS

### MORGAN EXPANSION TRUCK



A new roller with regular steel truck—showing effect of pressure on type. Brass rule would cut the rollers to ribbons.



The same roller raised to exact type height with Morgan Trucks. Injures clean printing without cutting of rollers.

**SAVES ROLLERS,  
SAVES INK, NOISELESS**  
Equalizes Diameter of Rollers and Trucks.

Rollers and Trucks should **ROLL—NOT SLIDE**  
Bearers in Forms Eliminated.

Your dealer can tell you and supply you... or write direct to

**Morgan Expansion Roller Truck Co.**

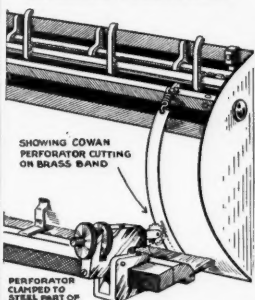
PARK W. COWAN

1723 N. Cahuenga

Manufacturers

Los Angeles, Calif.

### COWAN PERFORATOR for KELLY and MIEHLE VERTICAL



SHOWING COWAN PERFORATOR CUTTING ON BRASS BAND

PERFORATOR CLAMPED TO STEEL PART OF BRUSH

Attached in a few minutes.

Strong in construction.

**INDIVIDUALLY ADJUSTED**

Rigid—will not wobble.

Cuts clean—sheets will not pile.

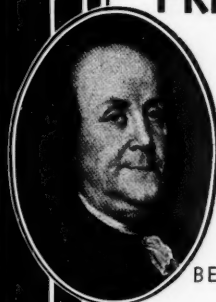
Fully guaranteed.

Cost saved on first job.

Will perforate or score.

A perfect perforator.

## THE WORLD'S LEADING . . . PRINTERS' SAW



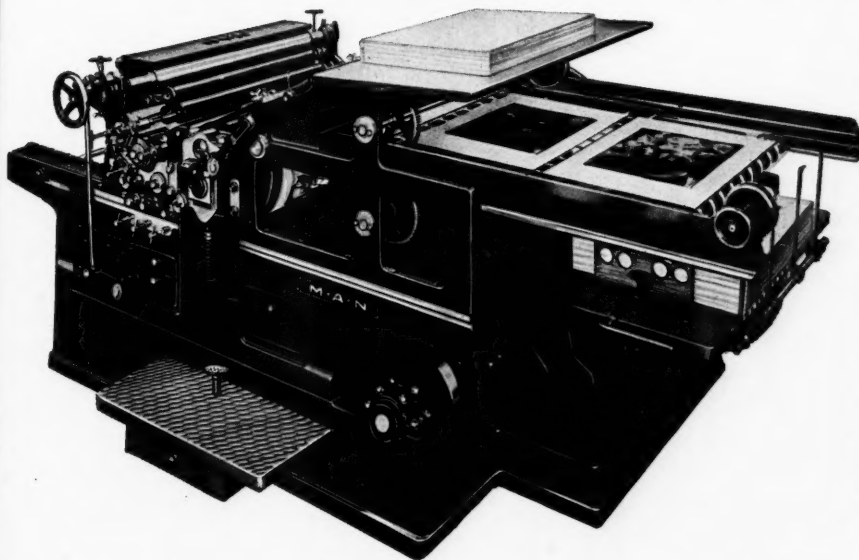
BEN FRANKLIN

**TRIMOSAW**

*Hammond Machinery Builders*  
INCORPORATED

FORMERLY HILL-CURTIS CO.  
KALAMAZOO, MICHIGAN

## MIRAMAN Chromotype flat bed Printing Machine



**MAXIMUM** printing size  $20\frac{1}{2} \times 28\frac{3}{4}$ ; maximum size of sheet  $21\frac{3}{4} \times 29\frac{1}{4}$ ; output 2400 per hour. The Miraman will print all classes of work from jobbing to large orders of illustrated commercial work and multicolor printing. The machine delivers on three interchangeable trays (or without) in one complete pile delivery. Other notable features are perfect register, easy accessibility, simple operation, fine graduation of the ink feed and excellent distribution of the inking rollers. Comes with automatic paper feeder.

For sale exclusively by **HOWARD D. SALINS GOLDING PRINTING MACH. Inc.**  
608 SOUTH DEARBORN STREET, Telephone HARRISON 5936, CHICAGO, ILLINOIS



### Genuine Etchings for Christmas Message

High grade line of folders with blank page for type printing message. Send for samples and prices on etchings for business letters. Complete sample book of etchings \$5.00.

CARNAHAN-THOMPSON CO.

803 NINETEEN SOUTH WELLS STREET, CHICAGO

### The New HOE SUPER OFFSET PRESS

Size 41x54

*has a normal running speed of 3,600 an hour*  
R. HOE & CO., Inc. 138th St. and East River, New York

### The New MAK-A-TAG PATCH EYELETTER

Makes tag patching easy. Does away with complicated machinery by using prepared patches in rolls. Hand and Foot Power Machines for attaching Tag and Loose Leaf Patches.

MAK-A-TAG MFG. CO., READING, MASS.

### BARNES-CROSBY COMPANY

E. W. HOUSER, PRES.

ADVERTISING ART STUDIOS  
PHOTO-ENGRAVING SHOPS

9-NORTH FRANKLIN ST. COR. MADISON ST.  
CHICAGO, ILL.  
FRANKLIN 7601

### Blotters for Printers' Advertising

Let us furnish you, fresh every month, snappy copy, layouts and electros of illustrations, complete, ready for you to set and print. Other effective "Business Builders"—folders, postcards, house organs—for printers' advertising use. Write for folder.

### TRIAD DIRECT ADVERTISING SERVICE

606 West Jackson Boulevard, CHICAGO

### BAUM FOLDERS

RUSSELL ERNEST BAUM

615 Chestnut St. Philadelphia, Pa.

Branches everywhere



### NGDAHL BINDERY

Edition Book Binders

"Books Bound by Us Are Bound to Satisfy"

1056 WEST VAN BUREN STREET  
CHICAGO, ILLINOIS Telephone Monroe 6062

### Grammer Paraffine Process

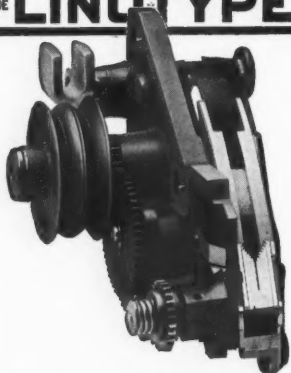
for the prevention of offset in printing

ACME GEAR CO., Inc.

701 Wood Street

Philadelphia, Pa.

### TRADE LINOTYPE MARK



### Slow Speed Assembler

The assembler belt moves at the same speed, but the star wheel is geared down to half-speed, giving smoother assembly, eliminating transpositions, causing less wear on matrices and star wheel.

This improvement is applicable to all standard Linotype models. It is made as a complete assembly which any machinist or operator can apply in a few minutes.

Write to the nearest Linotype agency for particulars.

### Mergenthaler Linotype Company

Brooklyn, New York

SAN FRANCISCO CHICAGO NEW ORLEANS  
CANADIAN LINOTYPE, LIMITED, TORONTO 2

Representatives in the Principal Cities of the World

### A NEW BOOK for Pressmen

## Practical Hints on Presswork

By EUGENE ST. JOHN

This book is a compilation of suggestions for assisting the pressman in overcoming many of the problems that arise in his everyday work.

Written in a thoroughly practical manner by a practical pressman, it fills a long-felt need.

It is bound with a flexible cover, in a convenient size, gold-stamped and contains over two hundred pages of helpful material for the pressman.

Price, \$3.00 Postpaid

### THE INLAND PRINTER

330 S. Wells Street

Chicago, Illinois

# Rebuilt Presses and Equipment

## FOR PRINTING AND BOX PLANTS

At this time our offerings present to the potential purchaser an opportunity to secure at a substantial saving the very latest model machines on which we can place our *unconditional guarantee* as to performance. *Anticipate* your needs and choose from our August list.

### CYLINDER PRESSES

- Single and Two-Color Flat Beds
- 2—6/0 Two-color MIEHLES, 52x70" bed, with or without Dexter suction pile feeders and ext. delivery.
- 1—No. 1 Two-color MIEHLE, 43x56" bed, with ext. delivery.
- 1—No. 1 MIEHLE Perfecting Press, 40x53" bed, with Cross feeder and ext. delivery.
- 1—6/0 MIEHLE, 51x68" bed, with extension delivery. Dexter suction pile feeder if desired.
- 2—5/0 SPECIAL MIEHLES, 46x68" bed, with Dexter suction pile feeders and ext. delivery.
- 1—5/0 MIEHLE, 46x65" bed, feeder and ext. delivery if desired.
- 2—2/0 MIEHLES, 43x56" bed.
- 2—No. 1 MIEHLES, 39x53" bed. One of these machines particularly adaptable for 7 or 8 column newspaper work.
- 3—No. 2 MIEHLES, 35x50" bed.

- 2—No. 3 MIEHLES, 33x46" bed.
- 2—No. 4 Four-Roller MIEHLES, 29x41" bed, one with Dexter suction feeder and ext. delivery.
- 4—PREMIERS—GF, GU, GW, GY—sizes 30x41" to 49x66".

The serial numbers on majority of machines listed above range from 10 to 16 thousand; carrying spiral gear drive and other latest improvements.

### AUTOMATIC AND JOB PRESSES

- 1—No. 2 KELLY, 28x35" bed, with ext. delivery.
- 1—Style "B" KELLY, 17x22" bed.
- 1—12x18" CRAFTSMAN, with Miller feeder, new series.
- 2—10x15" New Series C. & P. PRESSES, one with Miller feeder.
- 1—14x22" JOHN THOMSON LAUREATE.
- 2—14x22" COLT'S ARMORY, Model 5-C.

### CUTTING AND CREASING

- 1—No. 12 BABCOCK two revolution cylinder cutter and creaser, 47x66" bed, very new.
- 1—COTTRELL Drum Cutter and Creaser, 51x68" bed.

### POWER PAPER CUTTERS

- 1—57" OSWEGO POWER CUTTER, automatic clamp.
- 1—38" SHERIDAN.

### BINDERY AND MISCELLANEOUS EQUIPMENT

- 1—Model "E" Cleveland Folder, late model.
- 1—Anderson Jobbing Folder, 25x38".
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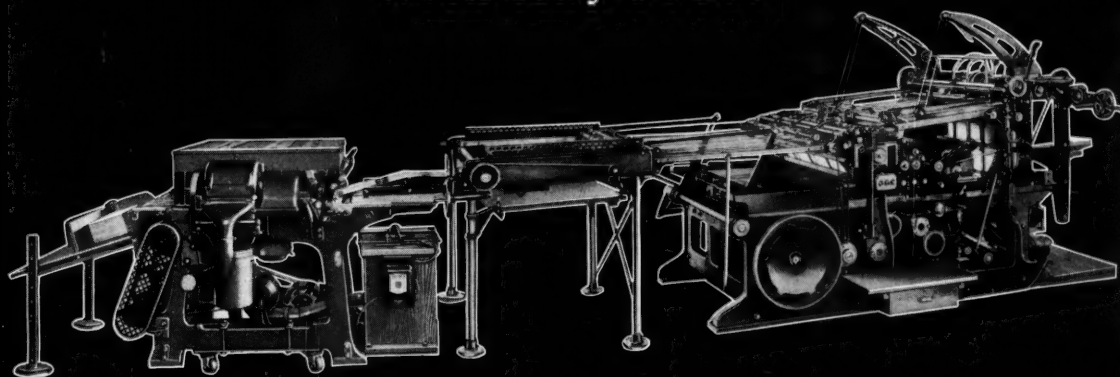
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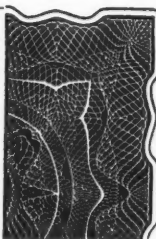
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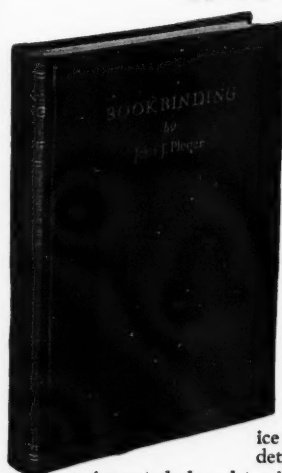
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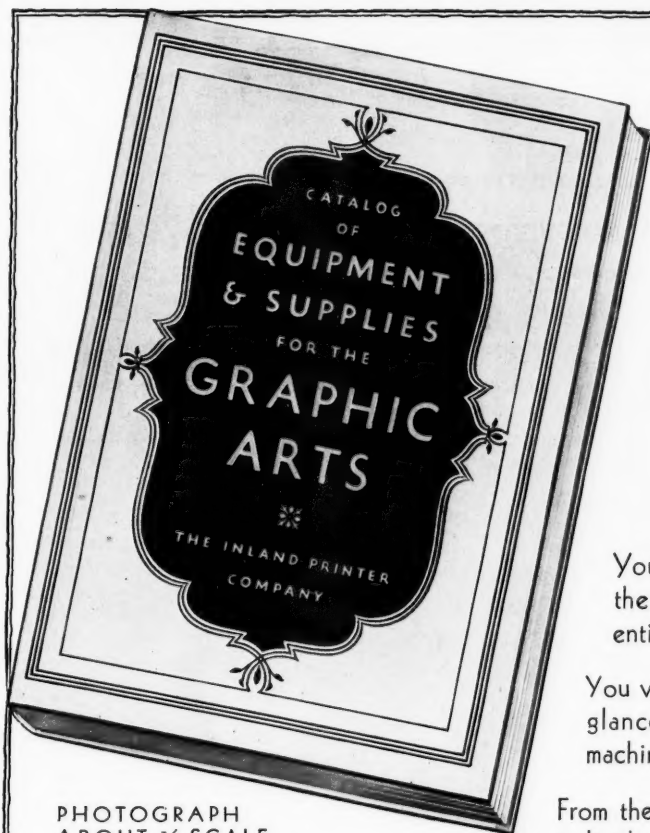
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6 Point Gothic No. 29c  
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36 Point Metrothin

LINOT 2

36 Point Metrothin

LINOL 2

36 Point Bodoni Book

LINOTYP 2

36 Point Caslon Old Face

LINOS 2

36 Point Garamond

LINOS 2

36 Point Narciss

LINOT 2

36 Point Garamond Bold

LINOTYPE C 2

36 Point Benedictine Bold

LINOTYPE C 2

60 Point Cheltenham Bold Condensed

LINOTYPE C 2

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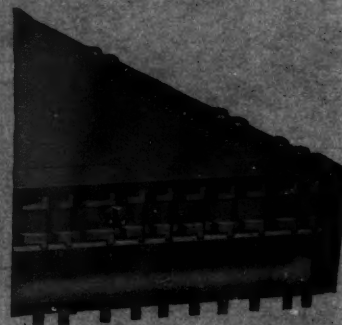
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LINOT 2

36 Point Metroblack

LINOJ 2

36 Point Cheltenham

LINOT 2

24 Point Bodoni

LINOTY 2

36 Point Benedictine

LINOT 2

30 Point Cloister Bold

LINOTY 2

36 Point Cheltenham Bold

LINOTYPE C 2

24 Point Poster Bodoni

LINOTYPE COM 2

24 Point Palat Extra Bold

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